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Sir A. Chester Beatty and His Library

by Richard J. Hayes

This is the text of an informal address given by the Director of the National Library of Ireland and Honorary Librarian of the Chester Beatty Library, at the opening of The Beatty Exhibition in the Princeton University Library on February 28, 1967. Dr. Hayes represented Sir Chester at the Princeton opening.

In speaking to you this evening I think it would be better for me to devote most of the time to Sir Chester Beatty rather than to a description of his Library. You can form some idea of the scope and contents of the Library from the exhibition opening here tonight. The brochure which is available gives a general account of the collections, and no doubt many of you will have examined the various published catalogues of the Chester Beatty Library which are in the Princeton University Library.

I think you will agree with me that only a very wonderful man, a man of quite extraordinary breadth of vision, of exceptional tenacity, of phenomenal energy and discriminating taste, could have attempted to bring together a wide and carefully chosen selection of the finest artistic treasures of nearly all the civilizations of the Western and Eastern worlds.

Only such a man could have attempted it and only one who lived a very long life and controlled very great financial resources could have succeeded in the attempt. Sir Chester Beatty did succeed.

I will now give you a brief sketch of his career. He was born in New York on February 7th, 1875 of American-born parents. In his family there was English ancestry, Ulster Scot ancestry and Irish ancestry. I like to think that the English and Scottish strains helped him to make money and the Irish strain helped him to
spend it. His parents were well off, his father being a stockbroker and banker.

From his earliest years his greatest interest was the collecting of mineral specimens which he acquired by long walks in the country and by purchasing them out of his pocket money.

At the age of ten he attended his first auction at Bangs & Co. of Broadway, New York. A beautiful specimen of crystals of apatite lying on top of pink calcite was up for sale. He knew he could make only a very small bid. When the auctioneer reached this item, a very excited and shrill voice shouted “ten cents.” There was a pause as the auctioneer waited for further bids but no one would bid against the young enthusiast and the auctioneer knocked it down, saying “you men are outbid by babes and sucklings.”

It is seldom one sees epitomized so dramatically the whole career of a man, for this boy of under eleven was yet to be one of the greatest discoverers of minerals and also one of the greatest collectors of rare objets d’art and manuscripts the world has known. Young Beatty went to Westminster School, Dobbs Ferry. Not far from there he found many mineral specimens in the waste rock from the tunnels driven to carry water to the big Croton aqueduct in New York. The waste dumps of the Delaware and Lackawanna railroad also yielded specimens.

After finishing school he took his examinations for Columbia University but he had a great friend called Edward K. Mills who lived next door to the house where his family then resided at Morristown, New Jersey. Mills was going to Princeton so Beatty decided to accompany him for a year in the fall of 1898.

It is because of that decision, ladies and gentlemen, that we are all here tonight. When I am chatting to Sir Chester in his house in Dublin, the word Princeton comes up very often and a soft and dreamy look comes into his eyes and he says some kind words about it like a mother speaking of her first-born and then, it never fails to happen, the soft look fades away and a harder glint comes into his eyes and he says “you know Yale was always our great rival in football.”

I am now so conditioned by the repeated occurrence of this conversation that if one of your psychiatrists put me on a couch and said to me “Princeton” I would whisper “Prince charming” and if he muttered “Yale” I would say “kick them in the ribs.”

After a very pleasant year at Princeton Beatty went to Columbia School of Mines where he graduated in 1898 with first place in his class and higher marks than anyone had ever obtained in the final examinations.

His parents wanted to give him an allowance for the first year or two of his professional life but he refused to accept this and with 200 dollars he had saved he took the train to Denver, Colorado, which was at that time an important mining center. At first he could get no professional work so he took a job in a very small gold mine near Boulder as a mucker or laborer. Before long he was made superintendent of the mine. He remained there for a short time and put the mine on a paying basis. News of his success got out and he was asked to examine various mines in the Denver neighborhood. His advice to his employers always turned out dead right and before long he was doing very well indeed as a mining consultant.

Stratton's Independence gold mine at Cripple Creek was bought about 1901 by the Venture Corporation of London for eleven million dollars, relying on the advice of a very prominent mining consultant. After the deal was completed the Corporation decided to have a second examination made and asked John Hays Hammond, the world-famous mining consultant, to do so. Hammond got Beatty to make the detailed examination and after a few weeks intensive work Beatty proved to all the experts' satisfaction that the mine was worth only half the amount paid for it.

From that time Beatty's reputation was made and John Hays Hammond employed him as his chief assistant whenever possible.

In 1903 the Guggenheim brothers founded the Guggenheim Exploration Company to discover mines worth purchasing so as to have unlimited work for their smelting empire.

They employed John Hays Hammond to run the Company at the then fantastic salary of 200,000 dollars a year for five years plus all expenses and the right to invest in the new mines acquired. Hammond insisted that Beatty be appointed his chief assistant at a salary of 20,000 dollars a year and also the right to invest in any mining companies floated by the Guggenheim.

There is time only to mention a few of Beatty's successes on behalf of the Guggenheim Exploration Company. One was the Yukon Consolidated Goldfields where worked out claims were bought up and new engineering methods were pioneered by Beatty using steam pipes to soften the frozen ground and huge dredgers to penetrate to the lower levels and take out goldbearing gravel.

Another of the great successes was the Utah Copper enterprise
at Bingham Canyon, where low-grade ore was for the first time worked profitably by the use of steam shovels. Until Beatty introduced this equipment low-grade ore was never mined. This copper mountain in Utah is still in production.

Perhaps the most interesting assignment given to Beatty was the negotiation with King Leopold of the Belgians by a group of American financiers including the Guggenheims for a mineral and rubber concession in the Congo. It was a tribute to Beatty's reputation as a mining expert and a negotiator that he was chosen at the age of thirty to work out this deal personally with King Leopold. The result was the foundation of the Union Forestière et Minière du Congo.

When Beatty's five-year contract with the Guggenheims was up in 1908, Hammond retired and the Guggenheims were prepared to give Beatty a contract on almost any terms, but Beatty wisely decided to create his own opportunities rather than work for others in the future.

He had no difficulty in finding financiers to promote his discoveries of useful mines and two of his very successful enterprises in the next year or two were the Chino Copper Co. in New Mexico and the Ray Consolidated Copper Co. in Arizona.

In 1911 came tragedy in Beatty's personal life. His wife died suddenly of typhoid fever leaving him with a daughter aged ten and a son aged four. His health was impaired through overwork and worry. He came over to England to take a long rest from business matters and being already a millionaire he could have given up all business activities, but he soon resumed his profession and set up as a mining consultant in London. One of his associates at this time was Herbert Hoover and they went to Russia together to reorganize the Kyshtim mine in the Urals.

Beatty married again in 1913 a Miss Edith Dunn of New York and bought Baroda House in London, a very large residence where his artistic collections and manuscripts were kept until their removal to Dublin in 1950. As his health recovered he became very active again in the mining world and in 1914 created Selection Trust, a company with small beginnings which developed very little during the 1914-18 war but then surged forward on a colossal scale and grew eventually into a group of companies with an aggregate market value of 137 million pounds. In many ways it was like the Guggenheim Exploration Company, the object being to find mines likely to be profitable in any part of the world and to reorganize them and finance them and of course to obtain conces-

sions of mining rights wherever possible in undeveloped areas.

Chester Beatty was the brain and the driving force behind every Selection Trust mining venture. He was Chairman of the Trust up to about seven years ago. Selection Trust had the diamond concession for the whole of Sierra Leone. It developed the Rhodesian Copper Belt and controlled mines in Siberia and Yugoslavia amongst other places.

Such, briefly, was the business career of Alfred Chester Beatty. A book could be written about his contributions to the Allied cause in the last war, his development of the Northover anti-tank gun, his securing of diamond dies, of wolfram, his work in getting supplies through Persia to the Russians, and his expert help in other fields where the specialized knowledge of his companies and their engineers was invaluable.

From what I have told you of Chester Beatty's business career you may easily form quite a wrong impression of the man. Success in the business world is generally associated with certain qualities of hardness, of ruthless forging ahead, of lack of consideration. The extraordinary thing, and remember we are dealing with a quite extraordinary man, was that Beatty was always the exemplary employer. This won for him the loyalty and the affection of those who worked for him. He was always solicitous about the comfort of his employees. In the early days he would personally check the food in the canteen serving the mine to see that the meals were palatable and cheaply priced. When opening up the Rhodesian Copper Belt people said to him that the natives would be almost useless as workers as they had so little energy. Beatty was convinced that their lack of energy was due altogether to the incidence of weakening diseases and a very poor diet. He believed and he proved that good food in plentiful supply and in a balanced form would soon convert indolence into energy. He called on the greatest experts he could find on tropical diseases and poured money into campaigns to combat malaria and other diseases. Where he came he brought with him not only secure employment but health and happiness.

I would say that his most marked characteristic was generosity and I do not mean by that just giving money away. I mean also generosity with his time, his attention, his brain seeking the best solution of your problem, his interest in the minutest details of the matters which affect you. The amazing thing is how widely he spreads his kindness. It has always touched everyone with whom he has had the slightest contact as an employee, as a friend, as an
acquaintance. If you think he is worried about the stock market you are wrong, it is the gardener's rheumatism that is occupying his mind. His public charities, such as the Chester Beatty Cancer Research Institute in London, are well-known but I can only describe his private charities by saying they were as comprehensive and as carefully chosen as his Library collections.

His second most marked characteristic is his sense of humor. He likes to see the funny side of everything. There is always laughter in his company, kindly laughter.

I think I can sum up what I am trying to convey in two things, a newspaper headline, and a short conversation we once had.

He was interviewed by an Irish newspaper on one occasion and when the article appeared it had the most accurate headline I have ever read. It was simply “The Copper Millionaire with the Heart of Gold.”

And now for the short conversation. Before the last war a London firm of printers and engravers which did all the work for the catalogues of the Library had prepared a large number of expensive copper plates to be used in the catalogues of Indian and Persian miniatures. Those plates had been proofed but had not been printed off. Work was suspended during the war and several years later the printing firm in question went out of business and was taken over with all its works-in-hand by another bigger firm.

One morning a director of this firm which had taken over the Library publications flew over to Dublin and told me he had just discovered that all the copper plates he expected to have in the take-over were missing. On investigation he had found out that a foreman in the original firm had sold the copper plates secretly during the war for a few cents each, the scrap value of the copper. This man had been drinking heavily and was now dead. I had the unpleasant task of conveying this news to Sir Chester Beatty. A considerable financial loss was involved. At 11 o'clock in the morning I went down to his house and was brought up to his bedroom where he was moving about in his pajamas and dressing gown. We sat down at a small table and I told him my story. He looked serious and displeased and then after a moment or two he looked up at me smiling and said, “You know after what you have told me I wouldn’t be able to sleep tonight only for one thing.” I said “what on earth is that?” and he said “I can forgive that foreman, you see I made a little money out of copper myself.”

You will be curious to know how he came to build up his library collections. He was always a collector—beginning with mineral specimens and stamps. He claims jokingly to have been a retired stamp collector at the age of twelve, but he never really retires from any activity, “il recule pour mieux sauter.” As early as 1906 he was collecting Chinese snuff bottles on a large scale. There are 600 beautiful snuff bottles in the Chester Beatty Library today. By 1914 he had bought a few Western illuminated manuscripts and a number of rare books. About this time, as he suffered to some extent from chest trouble, he began to spend the winter months away from London’s damp and fog in Cairo. This introduced him to the oriental world, and he bought some beautiful Korans in the bazaars. His interest in the East was further stimulated by a health voyage to Japan. He realized that it was no longer possible to make a very large collection of first-class Western manuscripts as there was much competition in this field and the finest things had to a great extent already found their way into the great European libraries. This did not prevent him from making a very fine collection of Western manuscripts but his concentration was on the East.

All his training and experience in the quest for minerals all over the world was now applied—and with equal success—to the discovery of treasures of oriental art. Instinctively he used the same methods as in the discovery of mines. In mining you find the ore, map its extent and have it assayed by experts. You cannot go everywhere yourself so you pick the best men you can find to explore the concessions. In the field of oriental manuscripts no concessions were needed. All that was needed was exploration, discovery, assaying of the material, refining of knowledge and taste and generosity in purchasing. Build up the reputation of being the most generous purchaser and after a time you can sit at home and receive the first offers of everything worth while. Chester Beatty lived in England in the summer and in Cairo every winter for twenty-five years. From London he explored the book shops of western Europe and from Cairo he dealt with the oriental dealers, some of whom were practically in his whole-time service. He got the expert advice of scholars in the various oriental fields so that his purchases were always evaluated and as time went on and the collections grew larger items of lesser merit were disposed of and finer examples put in their place. As his taste became more refined he sought always quality and when quantity was purchased
this was, as in the Yukon gold fields, to retain the nuggets and reject the gravel.

It is not surprising therefore that when the collection of Arabic manuscripts containing over 2,500 volumes came to be catalogued after the entry for one manuscript out of every three we find the words "no other copy recorded" and where other copies are recorded we find so frequently that the Chester Beatty copy is the earliest known copy and at times the author's autograph copy.

The collections of Persian and Indian illuminated manuscripts and separate miniatures are perhaps the best known but other groups are of equal importance such as the Turkish and Armenian collections, the Burmese and Siamese manuscripts, the Batak manuscripts from Indonesia, not to mention the very large Japanese and Chinese collections, the latter including fifteen jade books and three volumes of the great Chinese encyclopaedia.

Then there is the collection of 250 Korans dating from the 9th century, an illustrated catalogue of which is now in the hands of the binders. The collection of oriental bindings is the finest in existence. There are over 400 fine European bindings and a very large collection of rare books. These we never think of. When you have so many wonderful manuscripts you do not pay much attention to rare books.

There is always an element of luck in collecting and at first one is inclined to say that Chester Beatty had some wonderful strokes of luck, but it was not really luck, it was simply that with his thorough organization working over a very long period a number of priceless discoveries were bound to fall into his hands. And how many of them did! The greatest of these was the eleven papyrus codices of the Bible which he obtained in 1929. They included large portions of the New Testament 200 years older than any known text. Other finds of quite exceptional importance were the large collection of Coptic papyri which contain the text of the lost books of the Manichaean faith.

In recent years another wonderful rarity came into his hands. The commentary of St. Ephraim on the Diatessaron was known to have been written in Syriac but it was known to scholars only in an American translation. About eight years ago Chester Beatty obtained a 4th century Syriac copy, a text which had been lost for 1600 years. There is not time to mention so many other unique items in the various oriental fields. Luck did not bring them to him, highly efficient organization and generosity in purchasing were the key factors.

There is one aspect of the Chester Beatty Library to which I would like to direct your special attention. In short it is to say how much greater is the whole than the sum of its parts.

In one library you have a composite picture of the art of writing through all the ages from Babylonian clay tablets, through Egyptian and Greek papyri down to European and oriental scripts of recent centuries. With this you also have the art of painting in manuscripts from Coptic illuminations down to 18th century color-plate books. There are enough fine examples of every period and of almost every country to give a vast canvas on which is displayed in color the art of recorded communication of mankind. And all the details are filled in. You don't jump from Persia and Mogul Indian art to the Chinese scrolls and Japanese prints, all the intervening spaces on the canvas are colored-in, Sinhalese, Sanskrit, Hindi, Pali, Nepalese, Burmese, Non, Siamese, Tibetan, Mongolian. You can see all the things men wrote on, mud, papyrus, paper, palm leaves, copper, ivory, bark of trees, lacquered silk and jade, and you can see all the ways they bound together what they wrote.

It is a breathtaking spectacle. Nothing so comprehensive was ever attempted before and few great projects undertaken have so well succeeded. I feel confident that Princeton University is proud to have planted in one short year such a love of the humanities in the heart of one of its most distinguished alumni.

In conclusion may I say that it has always seemed to me very appropriate that Sir Chester Beatty should have collected the artistic treasures of so many civilizations because it is by men like Sir Chester Beatty that civilizations are made.
Joseph Henry’s Bills
1832–1837; 1844–1865
BY ALLEN G. SHENSTONE

It would be very surprising indeed nowadays if the Board of Trustees of Princeton University voted to reimburse a faculty member for purchases for the use of the University and then failed to pay him for twenty-one years. Yet that is just what happened to Professor Joseph Henry in the middle of the nineteenth century. In fact he was not paid until a year after he was elected a member of the Board himself and perhaps one is not being too cynical in imagining a connection between the two events.

It is probably correct to say that Professor Henry was the most distinguished scientist to serve on the faculty of The College of New Jersey until the early days of the twentieth century and it might even be correct to say that he was the most distinguished professor in any subject during most of that period. He served the College as Professor of Natural Philosophy from 1832 to 1846 when he left to become the first secretary of the newly formed Smithsonian Institution. During his fourteen years in Princeton he lectured to the Senior class, who were all required to take his course; and, at the same time, made many advances in the science of electricity and magnetism.

In 1866, for the first time since the appointment of Mr. Halsey Thomas as Archivist, there occurred the retirement of a Secretary of the University, Mr. Alexander Leitch; at that time it was decided to transfer all of the historical material from the Secretary’s Office to the University Archives. This transfer brought to light many important papers, amongst them a package which concerned a trip which Henry took to Europe in 1837. His purpose in making such an arduous voyage was two-fold. He wanted to meet the scientists of Europe and he wanted to obtain apparatus for his lectures and for his research. His standing with the Alumni of the College was so high that the Alumni Association promised him the relatively large sum of $5000 with which to buy equipment. In the event, however, “owing to the general prostration of business in this country the sum thus set apart was never raised and he was compelled to meet the purchase money of the articles out of his own funds with the exception of $600.” It would be interesting to know how he managed to do this, because he was a poor man with a salary of $1200 of which he frequently received only about a half.

Many details of his trip to Europe, beginning in England, and of his conversations with eminent scientists are well known, but there has never until now been any catalogue of his purchases abroad. This we now have in the papers found in the Secretary’s office. They comprise almost all the original bills, a complete catalogue of the apparatus and the report of the special committee of the Trustees appointed to examine the debt to Henry arising not only from his foreign purchases but also from expenses incurred in setting up his laboratory when he first came to Princeton.

Although Henry went to Europe in 1837, he did not request payment for his purchases until 1844. At that time he presented a complete accounting of all the money he had spent from his arrival in Princeton in 1832 until his return from Europe. The account starts with four foolscap sheets of items for the years 1832 to 1836 and they make interesting reading. It is evident that he had to take complete responsibility for putting his laboratory building, Philosophical Hall, in condition for research and teaching. Philosophical Hall was a duplicate of Stanhope Hall facing it from the place where the Chancellor Green Student Center now stands. Its rehabilitation included items for cleaning the Hall, $1.00; a boiler for an engine, $5.00; many items for carpentry and for steel work, as well as the purchase of a considerable amount of zinc and copper for his batteries and for wire. Under August 1835 there begin to appear items for drawing paper and for architectural drawings which probably have to do with the planning of what is now known as the Joseph Henry House. It was built to his design and was originally situated between Stanhope and West College. It was moved later to a place near the present chapel, then to a position near the corner of Nassau Street and Washington Road, where it was occupied by Dean Gauss and his family, and finally to its present location.

A point of some interest in the part of the account which concerns Philosophical Hall is that many articles appear with prices including 1/2 cent and even several given to 1/4 cent. A number of the larger items are simply listed as “Webster’s Bill,” “Lansbury’s Bill,” etc., the bills themselves having been presented to give the details which we will never know.

The accounts of his foreign purchases which Henry prepared
for the Trustees are on nine sheets of quarto paper, and they comprise no less than 151 items. Of these 132 were bought in France. The details were obviously copied in French from the French bills by someone who was not familiar with the language, because we have also the actual French bills and differences occur which make no sense.

The largest number of purchases was made from a firm with the very curious name of Pixii, Père et Fils (Fig. 1), whose shop was at Rue de Grenelle St. Germain No. 18. In the eleventh edition of the Encyclopaedia Britannica, an H. Pixii appears as the first inventor of a dynamo and of the commutator to turn alternating current into direct. His invention dates from 1832, the year after that in which Faraday and Henry discovered induced currents and Pixii can therefore rate as a very intelligent and quick innovator. The name is so very peculiar that H. Pixii can hardly be anyone but either “Père” or “Fils.”

The list of items purchased from Pixii comprises apparatus for demonstrations in many branches of physics. There are ivory balls to demonstrate elasticity, capillary tubes, apparatus to measure the specific gravity of liquids, a tube to demonstrate the fall of bodies in vacuo, usually known as a “Guinea and Feather Tube,” thermometers of various kinds, large brass concave mirrors for reflection of infra-red radiation, a glass bell, an elementary pipe organ with many wooden pipes, a “monocorde” for the demonstration of change of pitch with tension and length, an acoustic siren, and many other small items. The largest number of purchases from Pixii were, however, in the field of electricity. They include an electric machine of large size at the great price of 750 francs, electrosopes, an electrophorus, and many pieces of equipment for the demonstration of curious electrical effects. One of them has the title of “Tableau Magique de Franklin,” which must have been more amusing than instructive.

From another firm, Robiquet et Boyveau et Pelletier, Henry bought, amongst other things, glass tubing and a platinum crucible, probably the only item which was then cheap compared with the present.

For optical apparatus Henry went to a firm with the very appropriate name of Soleil Fils de Rue de l’Odéon 35, Faubourg St. Germain (Fig. 2). The first item from Soleil is a Nörrenberg (misspelled Nörnberg) apparatus for the observation of the effects of polarized light. To go with it he purchased many crystals of different kinds, such as Iceland spar, lead carbonate, nitrate of potassium, quartz tourmaline, potassium bichromate, mica, etc. There are also devices for bending and compressing glass to show the effects of polarized light, as well as a number of items whose description is insufficient for identification.

Having concluded his trip to Paris, Henry had to arrange for the transport of his purchases to Princeton. The cost, including insurance and commissions, was $181.49, a large sum in those days. It is curious that in one note of exchange for transportation at Havre the dollar is called a piastre forte. Piastre is given in the dictionary as meaning “dollar” and presumably in 1837 the addition of “forte” converted it into “hard currency.”

Henry returned to England by way of Belgium and Scotland, spending several pleasant weeks sightseeing. He did not, however, neglect his search for new apparatus, even though he had for some time been aware that the $5000 promised him by the Alumni had dwindled to a mere $600 and that he was faced with paying from his own pocket. His purchases in England were few but of considerable value. He paid twelve guineas for “E. M. Clarke’s Magnetic Electrical Machine” and eight pounds for a surveying instrument. A price of nine guineas is listed for “Watkins and Hills Polaring Apparatus with lime light,” but what it was we cannot now say. The most expensive instrument that Henry acquired anywhere was a chronometer which cost £40 from a firm by the name of E. and G. W. Blunt.

The total amount spent by Henry for apparatus was only $1400, and since he had originally thought that he would have $5000 to spend it appears obvious that he had not bought everything that he had originally thought was needed in Princeton, and that he had found prices lower than he had expected.

A search has been made in Palmer Laboratory to discover whether any of the apparatus that Henry bought abroad has survived the intervening one hundred and forty years. A few pieces which can be identified with certainty have been found and it is probable that many more are still in the laboratory though unidentifiable. The bills gave only names of instruments without description. Many items were expendable and have been replaced in later years, and others have been discarded as more sophisticated instruments became available.

Of the objects found perhaps the most important is “E. M. Clarke’s Magnetic Electrical Machine complete as per his Advertisement” (Fig. 3). It was a very early form of electromagnetic generator producing a pulsating current. It is still in excellent
condition and can be operated. It must have been highly prized since it has been preserved in Palmer Laboratory museum along with much of Henry's research apparatus. Amongst the latter are several galvanometers, one of which is probably the one bought at the same time as the electric machine from E. M. Clarke.

Henry purchased much apparatus for experiments on radiation. From Pixii he obtained two large concave brass mirrors for the reflection of heat, probably the ones we still use. Several pieces of optical equipment from the firm with the appropriate name of "Soleil" have survived. Of these the most important is the Nörrenberg apparatus for experiments on polarized light (Fig. 4). It is a very old form of polarscope using the reflection from glass plates as polarizer and analyzer and it was used for demonstration purposes within the last twenty years. It has "Soleil et Fils" engraved in the brass. To go with the polarscope Henry bought two small devices (Fig. 5) which we still use to compress and to bend thick pieces of glass, which become doubly refracting under such conditions. The many small crystals which Henry also purchased for use with the Nörrenberg apparatus are unidentifiable or have disappeared.

For the demonstration that the acceleration of falling bodies in vacuo is independent of weight or shape, we still use a "Guinea and Feather" tube which is very probably the original one bought by Henry. The glass tube has been replaced but the brass ends are almost certainly original.

Two small items whose purpose and survival are hard to explain are a glass vase on a stand and a black glass convex mirror in a leather case.

Two large pieces of apparatus for experiments in sound survive and are still occasionally used. One of these is a "monocorde" (Fig. 6), an apparatus with which one can examine the change of pitch of a taut wire with length and tension. The other is a primitive organ (Fig. 7) with twelve keys and an assortment of wooden pipes.

As remarked above, Henry was a poor man, and yet he did not request the Trustees for reimbursement until seven years after his trip abroad. This long delay was probably due to the fact that the College was in financial straits and because he was aware that the failure of the alumni group to raise the necessary money put no obligation on the College itself. However in 1844 he decided to have an accounting for all his expenses since 1832 when he came to Princeton and took the responsibility for Philosophical Hall.
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**FIG. 5. FIRST PAGE OF BILL FROM SOLEIL FILS**
Princeton University Archives
FIG. 4. NOBENBERG POLARISCOPE
Actual size 16 inches high
Palmer Laboratory, Princeton University
FIG. 6. MONOCORDE
Actual size 5 feet long
Palmer Laboratory, Princeton University

FIG. 7. ORGAN ON SOUND BOX WITH KEYS
Actual size 4 feet long and 3 feet high
Palmer Laboratory, Princeton University
That there appears a balance in the hands of the treasurer of $1789.86. The committee further reported, that the sum of $7351.36 would be required to meet current expenses, as reported by the treasurer. They further reported, that the report of the committee on Professor Henry, account, the sum of $1800 is due him, and recommend that the President be authorized to issue a bond payable in one year with interest, to Professor Henry.

FIG. 8. TRUSTEES' ACTION OF JUNE 1844

The committee to whom was referred the account of Prof. Henry (1850) reported, recommending the following resolution.

Resolved. That an order be drawn on the Treasurer in favor of Professor Henry for ($3390) Thirty-three hundred and ninety dollars.

FIG. 9. TRUSTEES' ACTION OF 1865

Extracts from the minutes of the Trustees.

The bill for the trip to Europe came to $1419.81. There was also an outstanding bill from Dr. James R. Chilton, the New York chemist, for $290.41. The sum of all these was $1771.45, but the final request is reduced to $1000 by an item of $281.45 which was paid, and the balance of $1419.81 is an account of the College's subscription to the College of free professors, the total of which is $290.41. The sum of all these was $1771.45, but the final request is reduced to $1000 by an item of $281.45 which was paid, and the balance of $1419.81 is an account of the College's subscription to the College of free professors, the total of which is $290.41.
Outpost of Sensibility

or

The Literary Tradition of the Town of Princeton
From Annis Stockton to John O'Hara

BY NATHANIEL BURT

This is the text of an informal address given at a dinner for the Friends of the Princeton University Library at the Princeton Club in New York on March 15, 1967. An exhibition of poetry, fiction and drama written in the Princeton community is currently on exhibition in the main exhibition gallery of Firestone Library, entitled "Literary Landmarks of Princeton."

I

The one thing that seems to characterize the writers of Princeton is their extraordinary variety. To attempt a real survey of every author and book written there might be fascinating and instructive, but not really apropos. Many of the most famous books written in the town have no true relation to the place. Their authors were merely transients, passing through, and their books might as well have been produced on an ocean liner. I'd prefer to consider those writers of imaginative literature, even though they be of secondary importance, who have actually lived in the town, really become identified with it, who can be said to constitute some sort of Literary Tradition of the town of Princeton.

Such a Literary Tradition is old, but feeble. It goes back to the time of the founding of the College in the village, and its first representative is a woman, Annis Boudinot Stockton. Nassau Hall was completed in 1756; Annis Boudinot moved into maturity when she married Richard Stockton, owner of what was later to become "Morven," in about 1755. It was under her influence that Princeton became what has been called an "outpost of sensibility." This pleasant phrase does not come from the eighteenth century, as one might suspect, but from the twentieth, and is the coinage of Lyman Butterfield in our very own Library Chronicle, apropos of his discussion of Annis.1

The sensibility of Mrs. Stockton was a purely amateur affair. She wrote prose and above all poetry of an epistolary kind, letters to kindred souls signed, in that charming but silly Arcadian fashion of the time, with her pen name Emilia. She got her willing husband to play the game as Lucius; they wrote each other thus. The correspondence moved into high gear when Stockton went to England. His most important business while in Britain was his attempt to persuade Witherspoon to come to Princeton as President of the College; but he took literary interests with him. Governor Franklin of New Jersey, the great Benjamin's respectable bastard, armed Lucius with a letter requesting that the visitor be given "a sight of Sam'I Johnson and a few more of your authors . . . for we Americans when we go to England have as much curiosity to see a live Author as Englishmen have to see a live . . . Cherokee."

He went to the poet Pope's garden, then still extant at Twickenham, made measurements and observations, and when he got back to Princeton he and Annis recreated it, complete with grotto. The final literary touch was the naming of the Stockton house itself as "Morven." This was of course derived from that fraudulent epic Ossian, which swept circles of sensibility in the 1760's. Morven was supposedly the ancestral hall of the imaginary Gaelic chieftain Fingal.

Altogether a gossamer mist of romance hovered over this part of central New Jersey, and strands of poesy connected it, as outpost, to the real center of such stuff in Philadelphia. There Elizabeth Graeme, America's first salon keeper, also wrote letters under the name of Laura. Emilia wrote Laura, Laura wrote Emilia, as well as various young gentlemen poets, late graduates of Provost Smith's new college in Philadelphia, and it was all very imitative and high-toned.

II

The Revolution temporarily put a stop to this. Lucius signed the Declaration of Independence (under his real name of Richard Stockton), was taken prisoner, recanted, swore allegiance to the King again and finally died in 1781. Annis emerged afterwards as Princeton's dowager, a figure imposing enough to be nicknamed "The Duchess," mistress of Morven, but still poetess. She had new objects of devotion, and new correspondents. Her principal object of devotion was George Washington, to whom she wrote odes, and who replied with lumbering gallantry.2 Her principal correspond-

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1 Princeton University Library Chronicle, VI, No. 1 (1944), 1.
2 For specimens, see Princeton University Library Chronicle, VII, No. 3 (November 1945).
ent was none other than fellow townsman Samuel Stanhope Smith, Presbyterian divine and future President of the College of New Jersey, succeeding his father-in-law John Witherspoon. Though he was some fifteen years younger than Annis, they addressed each other as Cleander and Emilia in the most sentimental terms; indeed one of the advantages of this sort of pseudonym being that any amount of gallantry and spurious literary love-making was permissible. In Philadelphia, again, there were other participants, Smith's cousin, Samuel Blair, and his wife nee Shippen. Evidently all Samuels were Cleanders, so Samuel Blair had to be a Cleander too, and his wife a Fidelia. Cleander and Emilia and Cleander and Fidelia wrote each other thus (Samuel Smith to Mrs. Blair): "God Appollo, what would become of me if Fidelia were as near as is Emilia, and their inspirations were poured in on each side? I should be like a thunder cloud overcharged with the electric fire and ready to burst on every object it approaches. As it is I can hardly find paper enough in P.______ to conduct my present charge."

This airy attitude applied not only to secular gallantry but to sacred solemnities. Cleander Princetoniensis wrote to Cleander Philadelphiensis, "Religion is more charming and consolatory for being associated with the pictures of taste, and in death I would choose to think *elegantly* of God and divine things": which is certainly carrying elegance as far as it can go, *i.e.* to the brink of the grave.

Elegance was not necessarily representative of American Revolutionary Presbyterianism, and some of Smith's contemporaries were not notably pleased. One is said to have said to him, "Brother Sam, you don't preach Jesus Christ and him crucified, but Sam Smith and him dignified."

### III

The nineteenth century put an end to all such revels, and from being an Outpost of Sensibility, Princeton became a Bastion of Orthodoxy. Annis Stockton died in 1801. Poor elegant Sam Smith was crushed like a walnut between the two jaws of trustee Calvinism and student Jacobinism. He had a miserable time as President of the College, and had little leisure for effusions. From the early to the late decades of the century all literary efforts in Princeton were channeled into something called the Biblical Repository, or *Princeton Review*. This was an organ of that Seminary newly founded to counteract the increasing secularization of the College.

The editors and writers for it were almost all professors at the Seminary or the College, and unlike Cleander, they emphatically did not choose to think elegantly of God and divine things.

The principal local contributors to the *Review*, which appeared quarterly for some sixty years from the mid '20s to the mid '80s, were those founding fathers of the Seminary, Archibald Alexander, first professor and president, and his sons James Wadell and Joseph Addison Alexander; his favorite pupil, Charles Hodge, and his son Archibald Alexander Hodge; the third member of that great early triumvirate, Samuel Miller, and his son Samuel Miller junior; and such other members of the Seminary and College faculties as the thwarted Leonardo, Albert Dod and his brother William. Very much a family and a Princeton affair. Hardly an issue went by without one or more articles by one or more of these men.

The tone is serious, the subject matter polemical and theological, the level of learning appallingly high. To read the *Review* one was assumed to be a master of Hebrew, Latin, Greek, French and German at least. Feelings ran high. Princeton, having begun as New Light and liberal in the eighteenth century, was now in the nineteenth Old School and conservative. Heresies were squashed like bugs. Books were reviewed, positions taken, causes defended and attacked. Emerson was shown up for the charlatan he was. Of his *Essays*: "A book more void of real meaning certainly never fell into our hands, nor one which seems so much to be constructed with the view of hoaxing the public." It was not a place for "imaginative literature."

Sometimes the *Review* ventured a bit. There was a series of articles entitled "Bacchus and Anti-Bacchus" in which, believe it or not, the Seminary came down hard on the side of intoxicating liquor. Some brash reformers, in the interests of Prohibition, were trying to prove that the wine in the New Testament wasn't really wine. With a thunder of Greek and Latin the Seminarians proved that it was wine, and could definitely get you drunk.

More controversial was the article by Hodge on slavery, in which he proved, again conclusively, that though slavery might be an evil and a wrong it was not technically a Presbyterian sin. This gave much comfort to Presbyterian clergymen in the South. The learned gentlemen are pretty convincing in both cases.

There is even a physiological essay by a local Princeton doctor

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1 *Princeton Review*, XIII, 539.
2 "Slave holding is not necessarily sinful," Vol. VIII (1860) 277.
and professor of chemistry called "What's the Use of Breathing?" This was about as close to levity as the Review ever got. In fact it was the boast of editor and founder Charles Hodge that not a new or original idea could be found in either the Review or the Seminary. Orthodox, but not an attitude encouraging to the creative spirit. Nonetheless, many of the contributors were very literary persons. Joseph Addison Alexander, for instance, named after a writer and poet as was his brother William Cowper, was a linguistic prodigy. He had mastered the ancient tongues by the time he was ten, and before he died conquered some twenty-six languages, presumably not being contaminated by a new idea in any of them. It was Ethiopic one year, Malay the next. In youth he had committed the indiscretion of writing poetry, published in Philadelphia, which was supposed to reflect his knowledge of Persian. Nothing like that appeared in the Princeton Review.

IV

It was not until the twentieth century that Princeton actually began to harbor real professional imaginative writers. The first of them was Henry van Dyke. He moved to town when in 1899 he accepted the Murray Professorship of English Literature, created especially for him, and from that time to the present the town of Princeton has always had a writer in it. Henry van Dyke in fact can be considered to have activated a one-man Renaissance of Sensibility there.

We may find it hard, at our particular distance, to understand Henry van Dyke. Why was he so popular, why was he so respected? I think he can best be understood against the lowering background of the Princeton Review. Author and professor he was, but above all he was a clergyman. He was a very prominent, very influential Presbyterian. As such he was one of the principal representatives of a sort of apostolic succession of Presbyterian Princetonians which begins with William Tennent and his Log College in the earlier eighteenth century, and descends without a break through the younger Tennents, Samuel Blair, Blair's nephew Samuel Smith, and the founding fathers of the Seminary, Alexander, Hodge, Miller, with their sons and pupils. As standing at the end of this particular succession, with its infant damnations and formidable polemics, the works of Henry van Dyke do indeed indicate a kind of real Renaissance, a turning back towards humanity, the beauties of this world, almost as significant in its small way as that of 1500. Imagine a writer of the Princeton Review publishing a poem called "God of the Open Air," being so interested in gardens and music and above all fishing! It is in comparison with nineteenth-century Calvinism, as represented by the Princeton Seminary, that Henry van Dyke appeared to his contemporaries, especially other Presbyterians, as a liberator, a "breath of fresh air." If the air seems pretty tepid now, it's because we have been exposed to rougher gales and have not lived and battled in the dark shadows of the Biblical Repertory.

In any case, whatever his literary values, Henry van Dyke in his own person certainly started two lines that have continued to dominate the Literary Tradition of the town of Princeton right to the present. He was in himself both a national best-selling writer, and also a faculty member who was popular as an imaginative writer.

V

From 1900 on there was always a representative of both of these literary "lines" living in Princeton; but after Henry van Dyke, they were never combined in the same person. It would be impossible to mention everyone who lived in town and wrote as either best-seller or faculty member, but a certain well-defined genealogy, again laying on of the hands, is obvious.

The best-sellers included Jessie Lynch Williams '92, who came to Princeton in 1900 as the primordial editor of the Princeton Alumni Weekly and stayed through the First World War; Hugh MacNair Kahler '01, who settled in 1916 and remains as the town's oldest literary inhabitant; Julian Street, not a graduate, but a resident from the mid-twenties to the mid-thirties; Samuel Shellabarger '09, who taught, wrote before the Second World War, went away and then returned after that war to become perhaps the most popular writer in America; Ida Wylie, Anglo-Australian best-seller, who lived on the outskirts of Princeton as a friend of the Kahlers until her untimely and recent death. All these people were linked by friendships, lived in the same world of handsome houses, pleasant parties, good stories and literary successes. They all were famous for being "nice guys," wonderful raconteurs, excellent hosts; they knew everybody in town except the more reclusive faculty members, and called everybody who was famous in American literary circles by first names.

They worked hard: Hugh Kahler, for instance, who made a reputation and a living as a writer of short stories, mostly for the then triumphant Saturday Evening Post, found the labor so ex-
cruciating he couldn't do it at home. He commuted to New York each morning; there his agent Carl Brandt had a series of cells in his office. He locked his recalcitrant authors in each day, let them out for lunch, locked them in again and saw to it that they wrote. Eventually Kahler gave up this profitable but difficult career for editing.

They won prizes: Jesse Lynch Williams won the very first Pulitzer Prize for drama with his play *Why Marry?* in 1917 (when the news came his children placarded the house with slightly ribald signs such as “Ask Mother—She knows Why”). Julian Street in 1935 won the O’Henry Memorial Prize, then as significant as the Pulitzer, for a short story written in Princeton.

This literary world of the best-seller was, and is, quite separate from, indeed somewhat antagonistic to the faculty-author world of Princeton, which centered about certain family groups. At the time of the First War the families were the Geroulds and the Gibbonses; at the time of the Second War, the Tates.

There were three Geroulds: James Thayer, librarian of the University, who was not a writer; his brother Gordon Hall, professor of English, who was; and Gordon’s wife, Katherine Fullerton Gerould, who was very highly considered. She operated somewhat in the suburbs of Edith Wharton (New York) as a fiction writer and of Agnes Repplier (Philadelphia) as an essayist and was equally well-known in both categories. Whereas the comment on the best-sellers, by those who knew them, is always affectionate, the comments on the Geroulds are not unanimously favorable.

Many found them stiff and forbidding. Katherine in particular aimed to maintain a high standard in letters and manners. Her husband was a friend and correspondent of Henry James, she was a friend and correspondent of Edith Wharton, and she reflected the values of their world. This somewhat awesome picture is relieved by records of her being, in a world without maids, a casually careless housekeeper, and of having a fine caustic sense of humor.

The Gibbonses occupied a place right between the Geroulds and the best-sellers, both of whom they knew, and they were not strictly speaking “imaginative writers.” Herbert Adams Gibbons, who had an advanced degree from the University and lectured there, was the John Gunther of his day. Instead of writing “Inside” books he wrote “New Map” books, *The New Map of Europe, The New Map of Asia*. His wife Helen Davenport Gibbons wrote articles on every conceivable subject for every conceivable maga-
couragement of van Dyke, or of visiting poet Alfred Noyes before Armageddon, and those who self-consciously joined the Lost Generation afterward. Two Wilsons might be used as Princeton symbols for the two epochs and schools: Woodrow, with his formalities and ideals for the first, Edmund as militant standard bearer for the second. Van Dyke was of course great friend and bitter collegiate antagonist of Woodrow; various young men with close Princeton connections of one kind or another were companions or disciples of Edmund, notably T. S. Matthews, Herbert Agar and Schuyler Jackson.

The whole spectrum of Princeton writing and both sides of the literary battlefield are exhibited in a copy of the Alumni Weekly for November 27, 1927. In those days, when Princeton graduates were assumed to be interested in books, especially in those written by their classmates, the Weekly had an annual Literary Review. Some poor devil, in this case Alfred Dashiell '29, combed the whole field of the printed word each year looking for anything by anybody who'd been to Princeton. The cover has a picture of it of James Boyd '10 who had just published his second novel. Underneath, the caption says, "By Drums and Marching On his place in American literature has been made secure." Inside, Boyd's friend, Struthers Burt '04, had just published his second novel, The Delectable Mountains.

"Eugene O'Neill, classmate of Mr. Boyd's for a brief time, has placed himself more than ever at the forefront of American playwrights by the recent publication of Marco's Millions and Lazarus Laughed ... Edmund Wilson '16 ... brought out ... a collection entitled Discordant Encounters. In it is a dialogue between F. Scott Fitzgerald '17 as the delegate of the Younger Generation of American writers, and Van Wyck Brooks which will especially amuse Princeton people. A story by Mr. Wilson is included in that new venture in anthologies The American Caravan. This story, Galahad, is a portrait of the upstanding Christian gentleman of the prep schools with satiric sauce." I bet!

Richard Halliburton '21 chases The Pot of Gold at Rainbow's End, Lowell Thomas '16 gets about via European Skiesways. "Picking up any popular magazine one is likely to see the names of Hugh MacNair Kahler '14, F. Scott Fitzgerald '17, Struthers Burt '04, Day Edgar '25" etc.

Perhaps the most curious and instructive paragraph is headed "Dr. van Dyke at Seventy-five." "What of those Princeton giants—Henry van Dyke '73 and Booth Tarkington '93? They are giants still. One of the most charming pieces Dr. van Dyke ever wrote is the interview published in the newspapers on his seventy-fifth birthday, November 10. "At seventy-five a man can't expect many more joyful surprises; but he can be happy enough in an Indian Summer kind of way." and the Doctor goes on being happy enough in an Indian Summer kind of way. "When asked to comment upon his literary work, Dr. van Dyke replied: 'I am more proud of what my Princeton pupils have done in literary lines than of what I have done. Three of them are winning laurels in literature: Struthers Burt, Ernest Poole [02, another first winner of the Pulitzer Prize, for fiction, also in 1917] and James Boyd. They all deal with modern themes, but not one of them has broken with the old tradition of clean thinking and decent writing which runs through all good literature.'"

"Dr. van Dyke's publishers have recently issued the Sylvanora Edition of his collected works at one dollar a volume so that his books may be placed within the reach of all." (In '27, already towards the end of the Jazz Age.)

This obviously represents another conspicuous Princeton laying on of hands. The layes, though duly gratified, were I'm sure more than a bit uncanny: "clean thinking" was not necessarily exactly what they had in mind. In any case, this does represent the spectrum of Princeton writing, and the divisions between those blessed by the Doctor and those conspicuously not so blessed. One can't help wondering, if the Alumni Weekly still had a Literary Review (and why not?), whether Princetonians nowadays would make such a brave contemporary showing.

Few of these men however actually lived in Princeton, though most of them paid long and frequent visits. Among those who did live in town were the Burts. They were in Princeton more or less continuously from 1913 to 1921, and by 1920, when they lived at 72 Stockton Street (now the Present Day Club), they had both achieved some measure of success. Katherine Newlin Burt, with her best-selling novel The Branding Iron and several successors, Struthers Burt with his short stories, one of which, Each in His Generation, won (like Julian Street later on) the then coveted O'Henry Memorial Prize.

In 1920, and at 72 Stockton Street, there occurred another most curious and certainly most Princetonian laying on of hands when F. Scott Fitzgerald called on Struthers Burt. Andrew Turnbull describes the event in his biography. "Fitzgerald went north in mid-February [1920] and installed himself at the Cottage Club.
... On March 26th This Side of Paradise was published. Struthers Burt, then living in Princeton, never forgot a bright cold day when 'shortly before noon, the front door bell rang and a young man walked in. He looked exactly like an Archangel, and he had the strange aloofness and evasiveness you associate with Archangels. He was beautiful and a little eerie.' As an admirer of Burt's short stories, Fitzgerald said he had come to present him with the first copy of This Side of Paradise." If this was a fact, it was the first presentation copy, of many, that Fitzgerald made. Though they didn't see much of each other, and were supposedly on opposite sides of a bitter literary war, they remained friendly acquaintances (which was definitely not true of Burt and such other militant leaders of Princeton's Younger Generation as Edmund Wilson and T. S. Matthews).

VII

Fitzgerald was more or less exiled from Princeton. The Burts left shortly after 1920 and never returned to live. The Literary Tradition of the town of Princeton was carried on by others, many of the most colorful quite removed from any possible previous Princeton associations.

Of these the most distinguished were the Refugees, most of them Germans, who began arriving in the thirties as the threat of Hitler increased. Thomas Mann, who lived in the old Eno house, coddled in a cocoon of female adulation, completed there his Lotte in Weimar, appropriate only in that Princeton had sometimes facetiously been called "De Weimar uf de Vest." He was otherwise shielded from contact with town or gown. His friend and fellow refugee Hermann Broch was more genuinely identified.

The book he finished in Princeton, in the house of his friend Eric Kahler (no kin to Hugh), The Death of Virgil, is acclaimed as one of the masterpieces of the modern German novel. ("One of the most representative and advanced works of our time," Thomas Mann. "One of the truly great works in German literature," Hannah Arendt. "Broch is the greatest novelist European literature has produced since Joyce," George Steiner.) Not only were these works written in Princeton, but perhaps more importantly for readers in English, translated there. In fact Mrs. Low–Porter, whose presence in the neighborhood was one of the reasons Mann settled there, is the creator of the "English Mann."

These refugees wrote in German. Other foreigners wrote in other languages. André Maurois wrote a book called La Machine à Lire les Pensées in Princeton. Another French resident with the rather un-French name of Armand Hoog has just published his third novel, Les Deux Côtes de la Mer. There have been Spaniards, and even, it is rumored, some distinguished Chinese novelists whose works I have not read.

The town's Literary Tradition has above all been enhanced by those various transients who have come, written and gone, or come, gone and written (about Princeton). Most picturesque was probably Upton Sinclair. In 1909 he lived in a tent on the outskirts of town while working on his Manassas. He made enough money from that to come indoors, so to speak, and buy a house. There he wrote, of all imaginably non-Princetonian works, his famous The Jungle. Dashiell Hammett and his friend Lillian Hellman were present during the thirties, surrounded by a cloud of rumors about undergraduate drinking orgies. Some writing may have been done too.

William Faulkner was one of the innumerable friends and guests of the Saxe Commisses over the years. As friend and editor of many of the best authors of the century, the Commisses (both writers too, though not strictly "imaginative") acted as midwives to several books produced locally. T. S. Eliot, as guest of the Institute for Advanced Study, wrote some or all of The Cocktail Party there. Along with The Jungle and The Death of Virgil this would be one of the odd assortment of world-famous books more or less accidentally hatched in town.

As far as anyone knows, the only bond between Faulkner and Eliot is a Princetonian one: they both patronized the same tailor. Langracks on Nassau Street is full of souvenirs of both men; one wonders if they ever ran into each other. There's a nice Eliot touch on the wall of the back room: a framed letter, written in 1952 to Mr. Decker by Eliot when his Complete Plays was printed. The jacket carried a photograph of Eliot wearing, as he says, "a suit bought from you in 1948, and which is still an important item in my wardrobe." The original typescript contained the English form "bought of you." Eliot, so sensitive to Anglo-American differences, has in his own hand carefully crossed out the English "of" and inserted the American "from."

A somewhat more recent phenomenon has been a rather virulent outbreak of books about the town, or rather the gown, by visitors, guests of the Creative Writing Program or the Gauss Seminars. They do not on the whole present a flattering picture of faculty circles, but certainly a lively one. A scarifying story by
Leslie Fiedler called *Nude Croquet* was rumored to have been based on a Princeton incident, and to caricature various old friends of Fiedler then also resident. Far more specifically identifiable are the characters in *The Party at Cranston* by another visiting lecturer, John Aldridge. This acid group portrait includes not only such real residents as Blackmur, but also other transients, including Leslie Fiedler. Kingsley Amis's *One Fat Englishman* goes even further by caricaturing the author himself in the setting of a sort of debased pop-art Tigertown. It only remains for a visiting lecturer to write a novel about a visiting lecturer writing a novel about a visiting lecturer. . . .

Students too have bitten the hands that fed them. The first novel of Frederick Buechner ('47), *A Long Day's Dying*, was generally approved of by the faculty, but certainly contained some not very complimentary local pen sketches. John Brooks ('42) was even unkindest to old masters in *The Big Wheel*.

VIII

Princeton is now crawling with writers, though most of them are only on the borderline of the imaginative. They exist in the world once dominated locally by the Gibbonses, the field of the essay and the article. Wolfgang Langwiesche, aviation expert for the *Reader's Digest*, has written notable essays and fiction; Janet Mirsky, anthropologist, is another essayist; George Goodman, writes, believe it or not, funny pieces about economics under the pseudonym of Adam Smith; John McPhee, a *New Yorker* writer, has immortalized himself in Princeton with his biography of basketball hero Bill Bradley, as has John Davies with his of hockey hero Hobey Baker. Walter Teller, refugee from Bucks County, is another essayist of a reflective sort; Elaine Kendall contributes wittily to the war of the sexes in articles on the *Man Question*. One could more appropriately extend this catalogue with poets (William Meredith), playwrights (William McCleery) and novelists (Janet Gemmell) . . . and others.

The true van Dyke traditions of Best Seller and Faculty Author however are most notably continued by John O'Hara and Carlos Baker. John O'Hara, not a Princeton graduate but most certainly an embedded Princeton resident who settled way back in 1949, continues to live in productive and somewhat belligerent seclusion out Pretty Brook way, and presumably mines local ore. A Princeton woman rather recklessly asked him one time, "Tell me, Mr. O'Hara, where do you meet the dreadful people you put in your books?" To which he of course answered, "You and your friends."

Carlos Baker, sometime Chairman of the English Department, who has a scholarly stranglehold on Hemingway, also writes successful novels and poetry. He even wrote one about Princeton, *A Friend in Power*, which is conspicuously kinder and less exaggerated than the novels by visitors. Edmund Keeley, with one foot in Greece and one in New Jersey, is another successful novelist. Robert Martin, also of the English Department, following the tradition of Gordon Gerould and Samuel Shellabarger, writes mystery novels *pour le sport*.

I couldn't begin to exhaust the list. Writers come and go almost daily: David Dodge, who got rich writing his *Poor Man's Guide to Europe*, was for a while a stimulating resident before he moved out; Fletcher Neville, author of *Seven Days in May*, has moved in. In general, Princeton provides a good temperature for writers to live at, so long as they don't expect too much stimulation. It's neither too hot nor too cold. Writers do not huddle together, and there is no coterie or unified literary circle. Writers tend to be lone wolves. An illustrative story is told by Caroline Gordon of a stately dinner given in the '40s by the University for "famous local writers." It was very formal. Cards were given identifying the persons who were to go into dinner together. When seated, Thomas Mann looked about at the strangers with scarcely concealed scorn and remarked, "I suppose every woman here has written a book except my wife," which was true enough. Ida Wylie, who'd gone into dinner with Allen Tate, turned to a neighboring woman, identified only as Caroline Gordon, and said, "Who in the world is Allen Tate?" This fairly well characterizes the general public literary atmosphere.

Nobody much cares, or knows, if you're successful; nobody minds if you're not. After all, everybody in town has published a book, so one more makes very little difference. The town library once gave a party to which the staff asked every resident who had a name in the card catalogue. Over three hundred were asked, and half that number came. Since authors sometimes suspect that to librarians one book is pretty much like another, differing only by category and size, the variety in authors at this party was bewildering. Compilers of family genealogies drank punch with the creator of something technical called *Harmonic Bands* (electronic, not musical). But in any case, there were obviously all sorts of authors in Princeton.
However, the town still remains an outpost, not a center, of sensibility, deriving support these days largely from New York rather than Philadelphia. There, as in a blockhouse besieged by the savages of Trenton and New Brunswick, fine letters survive, and the Literary Tradition of the town of Princeton, begun by poetic Annis Stockton, obscured by the *Princeton Review*, and revived by Henry van Dyke, continues to exist, feeble still perhaps, but certainly durable.
On Collecting Nanteuil Engravings

By John D. Gordon '05

When the Princeton University Library accepted my collection of engravings as a memorial to that gentle lady who did me the honor to bear my name for nearly forty-nine years, I was asked to write an article for the Library Chronicle giving an opinion of the artistic merits of the collection. This, I insisted, should lie within the province of the Princeton faculty. I did, however, consent to tell how and why I came to appreciate and love the skill of those masters of the burin who worked in that golden age of literature and art—the seventeenth and eighteenth centuries.

As a matter of fact, I was born in that tradition. My father, James Gay Gordon, Sr., a former Senator of the Commonwealth of Pennsylvania and later a judge of the Common Pleas Court in Philadelphia, began early to impress upon me a love of engravings. His house was full of them. He would carry me as a child around the parlor of our home, on the walls of which hung such masterpieces of engraving as the Bossuet, Bishop of Meaux, by Drevet after the great painter, Rigaud; Louis XVI by Berville after Callet; the Pompone de Bellière II by Nanteuil after Le Brun; Napoléon, Le Grand, in his coronation robes by Boucher Desnoyers after Gérard; Louis XIV, "the Sun King," by Nanteuil from life; the Transfiguration of Our Lord by Raphael Morehen after the great Raphael; the Sistine Madonna by Scidelmann, also after Raphael; and the Doctors of the Church Discussing the Immaculateness of the Virgin, engraved by William Sharp after Guido Reni.

Standing in the middle of the room my father would ask: "Where are the Doctors of the Church? Point to Napoléon, Le Grand. Show me the Sistine Madonna. Where is the Sun King? Point to Bossuet..." Thus I learned at a very early age to recognize the great engravers and their works. By the time I was six or seven years of age, I used to beg to stay up a little later after dinner so that I might watch my father with one or more friends at work, matting and framing beautiful and rare prints.

It was a great thrill, however, when years later my father took me one Sunday to visit Ellis Ames Ballard, a distinguished lawyer. To this day I still can feel my amazement at finding on the walls
of nearly every room in that gentleman's home magnificent engravings by the greatest masters.

In 1937 Mr. Ballard wrote a book which he had privately printed, entitled Seventy-Six Years of Life in a Changing World. The following is a quotation from that book in which Mr. Ballard tells how he began collecting engravings:

We had built a new home...we had no pictures worth the name. With the house in this condition, sadly needing pictures, I went to a chicken show and purchased a pen of fancy chickens.

Mother (Mrs. Ballard) said to me, "How foolish. Think how much we need pictures."

I said to her, "For every dollar I spend on chickens you may spend two on prints." Shortly thereafter she bought a book by Wenkenkampf on How to Appreciate Prints, and she told me she was going to read it to me. I replied she might read it at me but not to me.

Some years later I called on Judge Gordon. ... I walked around his office and glanced at the old prints on his walls, mostly legal prints...he asked me if I was interested in old prints. I lied and said "yes," whereupon he began to cross-examine me. I dodged behind my wife's skirts and said it was her hat rather than mine, whereupon he asked about her interest. I laughed and told him I had better come clean, and related the story of the chickens.

The Judge asked me to let him start me right and so avoid the expensive mistakes that collectors always made at the beginning. He wrote me a long letter, really an essay on prints and their makers. He sent it over to me the next day with a dozen prints culled from his collection and asked Mrs. Ballard to accept them with his compliments. This really started my collection of prints.

That collection of prints is one of what, I believe, are the two complete collections of the works of Robert Nanteuil in this country and was left by Mr. Ballard to the Philadelphia Museum of Fine Arts. The other collection has been given by Lessing Rosenwald to the National Gallery in Washington. This collection was obtained by Mr. Rosenwald from Charles Petitjean of Paris, who, with his partner, Charles Wickert, published in 1875 the best complete catalogue of engravings by Nanteuil since that of Robert-Dumesnil in 1839.

I have given our engravings to the Princeton University Library in the belief that portrait engravings, especially those of the seventeenth and eighteenth centuries, have their place in a library. More frequently than not they were made to illustrate books and theses. In justification of that observation, I cite the works of Nanteuil, who engraved 290 plates. Of these, approximately 34 were for illustrating books and 133 were to illustrate theses. This means that 71 percent of his plates were for theses and 89 percent for books and theses.

An engraving done by Nanteuil specifically for a thesis is the plaque engraved of the Duke d'Orléans, brother of Louis XIV. It was ordered by Claude Audry, Arch-deacon of Toul, and Richelieu's envoy to Turin and Rome. It was Audry who brought the Cardinal's Red Hat to Mazarin. In recognition of this honor Audry dedicated the engraving "Unico Regis Fratri" (to the only brother of the king) in repudiation of the cabal present, then as now, that the man in the iron mask was the king's elder brother and the rightful King of France. This caption was engraved over a Latin thesis which in turn was printed under the engraving, large as life, portrait. A unique proof on silk of this portrait and thesis, believed to have been the presentation copy, may be seen in our collection, now owned by the Princeton University Library. Although numerous proofs on paper of the portrait survive, the proof on silk is the only surviving evidence of the thesis, which is fortunate, because the thesis bears the date of the portrait.

In the Petitjean and Wickert catalogue there is a reproduction of another engraving and thesis on silk. It is Nanteuil's portrait of Gilles Blondeau with the philosophy thesis of Blondeau's nephew.

As a collector of portrait engravings I have stressed the works of Nanteuil because he brought the French school to the peak of perfection. After Nanteuil and his immediate followers, came the deluge. Another reason for stressing Nanteuil is that, of his 290 plates, 155 were engraved from life, that is, his subjects sat for pastel drawings. Some 55 plates were engraved from paintings and drawings by other artists, while 20 are in doubt. Thus 70 percent are "original." In contrast, a large proportion of the engravings of the Drevets and others were copies of the works of other artists. Considering the generally large scale and perfection of his plates, Nanteuil was a most prolific artist. In his ten most productive years, 1653 to 1663, he averaged almost 12 plates a year.

So great was Nanteuil's work that Louis XIV issued the famous
“Edict of St. Jean-de-Luz,” taking engraving out of the list of guilds and making it an art in its own right. This edict is dated 1660.

Frequently I have been asked why my wife and I confined our collecting largely to one artist. My reply, I feel, should be carefully considered by students and other possible future collectors. If you are a man of wealth you can spread your collecting to the works of many artists; but if you are of moderate means, you may, by confining yourself to one great artist, acquire a collection that will be outstanding in interest and value at a comparatively moderate cost.

Mrs. Gordon and I haunted the art auctions in search of fine engravings and she became quite as absorbed in the quest as I. In fact she very rapidly got to know as much, if not more than I did. Very often when I could not attend an exhibition before a sale she would attend and give me her opinion as to what we should bid for. In nearly all instances she was right and the worst mistake I made was when I failed to take her advice. She had told me that at a certain exhibition there had been shown two of the rare pastels by Nanteuil and begged me to get them for our collection. At the time I was most anxious to obtain two first state prints by that master, which I did obtain, but I have always regretted my failure to take her advice about the pastels. To the last she was an omnivorous reader of everything that shed any light on the golden age of Le Roi Soleil and the treasures of the seventeenth and eighteenth centuries in the fields of literature and art.

Print collecting requires that the neophyte study up before taking chances, and in this respect I have found certain books to be both useful and illuminating: for Nanteuil, the catalogue of Pettijean and Wickert, and for collecting engravings generally, Frank Keppel’s Print Collector’s Quarterly, published the first part of this century, and French Portrait Engraving of the XVIIIth and XIXth Centuries by the noted English authority, the late T. H. Thomas.

Every collector soon learns never to buy a print that is framed unless the gallery, or owner, will take it out of the frame to be examined. Out of the frame you can note more readily the condition, the margins, the platemarks, the collector’s marks, signatures, and the quality of the paper, its true color, and watermarks, if any. An experience of my own may be of interest and perhaps serve as a warning. I have never been able to get a first state of Nanteuil’s masterpiece, the “Pompone.” At one exhibition before sale in New York a framed print was displayed and entered in the sale catalogue as “The Pompone II de Bellievre an original engraving by Nanteuil.” I had never seen a first state Pompone in any public sale or anywhere else except in an art museum, or in one private collection. I asked one of the owners of the auction gallery if that print could be removed from the frame for my inspection. He asked the owner of the print for permission, and was refused. This print had all the earmarks of the first state, but two things puzzled me; it was on off-white paper and the margin between the platemark and the edge of the work seemed to me too wide. I went to Knoedler’s on 57th Street and asked the late William Collins, then head of their print department, to look at the print. He came back and told me it looked pretty good to him but that he had his doubts. “Why don’t you go to the sale and bid it in and let’s have a look at it out of the frame, but don’t bid too much,” he warned. I brought it back from the sale and gave it to Bill saying, “Look, it has been laid down—pasted flat on the mat instead of being hinged from the top corners with tape.” Bill tossed it into a tank of water until the print floated off the mat and on the back of the print appeared a stamp reading “Facsimile Reproduction, The Louvre, Paris.” Thus ended my dream of owning a first state Pompone. I took it back to the auction art gallery and they returned the money I had bid.

Every collector also soon learns the importance of “states.” Practically all engravings prior to 1800 were on copper. Copper is a soft metal and repeated printings and burnishings wear it down so that the more prints from a copper plate the duller the prints. Thus it is desirable to obtain prints from early strikings. Fortunately, the collector can be assured that he is getting an early striking—or “state”—by knowing the successive changes made in the plate by its engraver to improve and finish it and by the engraver’s insertion after strikings and changes of unobtrusive signs, such as question marks, periods, commas, hooks, or even scratches, which are described in the catalogues to which I have referred. An outstanding example of this is seen in the famous engraving of Bossuet by Drevet after Rigaud. This plate went through many states, the last eight being designated by periods after the words “Rigaud pinxit.”

Still another thing the young collector learns are the classes of rarity of prints and their extraordinary influence on market values. These classes are usually called by the terms, rarissime, indicating that only five or six copies of a print or of a particular state of a
print are known to exist; *très rare*, indicating prints or states almost never seen in the galleries of dealers and seen only in a small number of public or private collections; and *rare*, indicating prints or states very rarely seen in the galleries of dealers. Naturally, prints from the early states of a print are “most rare,” because few proofs of early states were made, and because their brilliance has made them most coveted by collectors.

Rarest of all are two states called “proof before letters,” and still rarer, “proof before all letters.” On the latter there is neither the name of the engraver, nor of the subject, and not even the notation that it was from life or copied from a painting, for instance “Le Brun Pinxit.” The former may contain only the name of the engraver, a phrase such as “*ad vivum*,” the date, and so on, but not the name of the subject.

The lettering on portrait engravings of the seventeenth and eighteenth centuries giving the names and titles of the subjects was done by professional letterers and not by the engraver himself. Mistakes in spelling were not unusual. As a matter of fact Nanteuil’s name is misspelled on several of his plates. A notable instance of misspelling is the famous “grey haired man,” the portrait engraved by Antoine Masson of Brisacier, Secrétaire to the queen. In the second state of this plate, which followed a proof before letters, those two important words “Brisacier” and “Secrétaire” were misspelled. In the third state one was corrected; in the fourth, the other.

Indeed, the master portrait engraver more often than not engraved only the personage, while his students, under his direction, engraved the *encadrement* or frame around the personage. Opinions differ on the number, but most authorities agree that not more than ten of Nanteuil’s plates were done entirely by himself. These are: the Pompone II, Queen Christine of Sweden, Anne of Austria, Hesselin, Le Vayer, Loret, Marie de Gonzaga, Maridat, Pérefixe and van Steenberghen. All ten are now in the Library.

Until the middle of the nineteenth century Nanteuil’s Pompone II, Masson’s Brisacier, Drevet’s Bossuet and Edelinck’s Philippe de Champaigne were universally considered the finest portraits ever engraved. They may now be seen together in the Library. Today there are those who dissent from that rating and even those who refuse to make such a rating. Chief, perhaps, among the dissenters is the late T. H. Thomas whose book, noted above, I have advised students to read—but with open minds. Such are a few of the pitfalls that trip the collector.

It is impossible for me to conclude without paying tribute to two friends, the late Dr. Davenport West, a classmate, and C. Otto von Kienbusch, ’06, whose friendship, knowledge, encouragement and association, especially in the Grolier Club of New York for many years, made it possible for Mrs. Gordon and me to gather together what we both hoped would be at least the nucleus of a great collection of fine and rare portrait engravings for Princeton. In giving our engravings to the Princeton University Library, I hope that they may inspire young students with an appreciation and love of that art.
The Janet Munday Gordon Collection of French Portrait Engraving

BY O. J. ROTHBROOK

The Graphic Arts Division has received, and is celebrating with an exhibit in the Princetoniana Room, an extensive collection of portrait engravings by Robert Nanteuil, the seventeenth century French pastellist and master engraver. The collection has come enriched, moreover, with examples from the length of the French portrait engraving tradition, including works by Nanteuil's predecessors and contemporaries, such as Claude Mellan, Jean Morin, and Antoine Masson, and by many of his later seventeenth, eighteenth, and nineteenth century followers, from Gérard Edelinck and Pierre Imbert to Charles Bervic and Boucher Desnoyers. This valuable asset to the Library, valuable to students not only of art but of French civilization, is the gift of John Douglas Gordon, '07, and is given in memory of Mrs. Janet Munday Gordon.

During his thirty odd years of artistic activity, from around 1615 until his death at fifty-five in 1678, Nanteuil engraved two hundred and thirty plates. Nearly all were of the men who glorified or otherwise enlivened the great decades in French history of Louis XIV's minority and earlier reign. Some were engraved after paintings by other artists, but an unusually large number, most, in fact, were engraved after pastels which Nanteuil himself drew from life, either in his handsome salon in Paris or, in deference to his nobler patrons, at Versailles and the other royal residences. Although few of the pastels have survived, the engravings after them have, and together with those engraved after paintings, they constitute our most complete iconography of the period. Further, by their dignified formality of conception on one hand, and by their extraordinary directness of physical and psychological characterization on the other, they constitute an iconography irreplaceably instructive of the period's ideals and of its individuals.

Of these magnificent portraits, the interested scholar may now see one hundred and fourteen in the Graphic Arts collection—a veritable kingdom of personnages. Highest among them are three of the king, the life-size one of 1668, which is rassisime in all its states, the one of 1666, and the earliest that Nanteuil engraved from a pastel, the one of 1662. The latter was published after the artist was named "dessinateur et graveur ordinaire du roi" and not long after he had helped by the example of his art and doubtless by his cogent arguments in having the profession of engraving declared by the king, in the Edict of Saint Jean-de-Luz, an art free from the controls exercised upon utilitarian manufacture. Next are the portraits of the royal family, including the two of Anne of Austria (Nanteuil portrayed but seven women, all represented in the collection), and the one that is perhaps the collection's most noteworthy print, the only known proof on silk, still accompanied by the dedicant's Latin thesis, of the 1671 life-size portrait of Philippe, Duc d'Orléans. Next are those of Richelieu, of Mazarin, and of Colbert, and their portraits are followed by a grande galerie of noblemen, prelates, marshals, counsellors, authors and scholars. There are, to name only some, the older and honorable princes and counsellors whom the young king admired, among them the Grand Condé, the Comte de Brienne, and a most rare first state of Ormesson. There are those whom the king did not admire, for example Cardinal de Bouillon and, in a marvellous portrait, the ambitious builder of the château de Vaux, the alleged embuzzler Nicolas Fouquet. Fouquet may be placed beside portraits of his hardly less infamous brother, Basile, and of Denis Talon, the king's not very likeable prosecutor in the scandal. There is the accomplished courtier Guillaume de Lamoignon, despised by Saint-Simon. There is Péreix, theological opponent of the Jansenists. There are the marshals, among them Castelnau,
Créqui, Guébriant, and the expert on sieges, Meilleraye. There are
Antoine Le Pautre, architect, François Guénault, the physician
satirized by Boileau and Molière, and, once again in a most rare
print, John Evelyn, English author, print collector, and friend of
Abraham Bosse and of Nanteuil. There are the erudite Gilles
Ménage and the classical poet Jean Chapelain and Georges de
Scudéry, also victims of Boileau and Molière. There are other
authors, among them Jean Loret, the unlettered writer of the
burlesque La Muze Historique, and Vincent Voiture, the once
animating spirit of the précieux who met in the forties at the
Hôtel de Rambouillet. Finally, there are those portraits that stand
out as masterpieces, the Pompon, the great Maréchal de Turenne,
the Maridat, the Hesselin, and once more in a most rare print, the
François de La Mothe le Vayer.

Let us underscore here the amazing number of rarissime, très
rare, and rare prints in this collection—eleven in each of the first
two categories. This is indicative of the collection's very high
proportion of first or early states, i.e., of fine impressions in con-
trast to the deteriorated impressions of the more or less mass-
printed later states. Add to this the overall excellent condition, and
we have a collection of remarkable freshness. Such freshness has
a great deal to do with our appreciation and understanding of
Nanteuil's art particularly. In a difficult field, the collector has
done well. We are doubly indebted to him.

There are several reasons why the proof on silk of Philippe,
Duc d'Orléans, is especially noteworthy. First, it is unique, the
only known proof on silk. This means that it was undoubtedly a
presentation copy, or what today would be equivalent to an
"artist's proof." Such presentation copies on silk, sometimes on
vellum, are very rare. Second, the portrait is accompanied by its
Latin thesis. Indeed, most of Nanteuil's portraits were engraved
in order to embellish theses or other texts, a fact of which we tend
to be unaware because, in times less preoccupied with art-historical
exactitude than ours, nearly all the theses were discarded. The
result is that we seldom see a Nanteuil portrait as it originally
appeared. This brings us to our final reason, which is the print's
completeness. By preserving the portrait, the thesis, and the silk
presentation copy, it affords the extremely rare opportunity to
see a Nanteuil in its fullest, most splendid conception. According
to the standard catalogue of Nanteuil's engravings, only two other
such complete prints are known.¹

Understandably, the silk of our print and thesis is discolored,
but enough of the original effect remains to suggest why Nanteuil
struck his presentation copies on the difficult and perishable ma-
erial. Absorbing the ink as though weaving the portrait image
into its sheen, the silk enhanced not only the portrait's subtle il-
fusion of life but its meaning. The silk's greater elegance height-
ened the suprapersonal authority of Nanteuil's immutably com-
posed formal style, which is to say it amplified the portrait's
symbolic meaning. Of this symbolic meaning of Nanteuil's por-
traits, the Latin theses were conceptually part. Their propositions
and conclusion, in this case the theological proposition that the
Church is eternal, were demonstrations of evident truths and
virtues. Vested in the dignity of Latin, they were verbal comple-
ments of the symbolic formality of the portraits. A person por-
trayed was thus meant to be seen not merely as an individual but
as an emblem of virtues and duties, and he was mounted, as it
were, on a pedestal of words signifying the Christian, humanistic,
and ultimately charismatic virtues that were the State.

That Nanteuil himself was a Doctor of Philosophy may be of
interest to those interested in his portraits as expressions of the
ideals of the time. Son of a wool-carder at Reims, Nanteuil, like
many seventeenth century youths, entered the world of affairs and
art by way of his local Jesuit Latin school and universities.
Curiously, he may be said to have terminated his career as scholar
by engraving an illustration for his thesis. The engraving is lost,
but we know of it from his own description: "... ma graveure
representant trois figures: la Piété, la Justice, la Pudeur qui vont
saluer l'Université... . Laquelle planche servit pour la thèse que
je soutins en philosophie, 1645."³ There can be little doubt that
later, when he seriously began his activity as portraitist in Paris, he
associated with the city's circles of learned honnêtes hommes and
that he continued to think of himself as he had once signed a
youthful engraving, "Nanteuil humanista sculp." Appropriately,
among his earliest portraits in Paris was that of Pierre Dupuy,
historian and Keeper of the King's Library.

To students of art, on the other hand, Nanteuil's formal style of

¹ Ibid., pp. 51 and 174. The authors note our print on p. 326.
² From a Nanteuil autograph in the Bibliothèque Nationale, Paris. Cited here
from Bouvy, op. cit., pp. 6 and 11.
portraiture may be more interesting as a response to the aesthetic reaction against baroque excesses that took place in Europe toward the middle of the century. His response had from the beginning unerring direction. Between 1649 and 1652 he pared the portrait engraving to a single, indefatigably repeatable form, like a Cartesian truth. The head was to be shown three-quarters, illuminated from a single angle. Facial expression was to be calmed to enduring apprehensibility, animated only by engaging eyes and by a slight smile. The shoulders were to be motionless. The hands, as though distractions from the dignity of intellect and from the wholeness of personality concentrated in the face, were to be avoided. Restrained to efficient cause as well were to be the accessories of costume and insignia that identified the subject as prince, prelate, man of state, marshal, man of letters. Around this dignified visage and providing a foil for its delicately engraved naturalism and spatial atmosphere, was to be a severely simple, abstractly sculptured encadrement. In the encadrement or on the architectural plinth beneath were to be engraved in roman capitals the name and titles of the subject. Other ornamental devices, cords, tassles, ribbons, laurels, coats-of-arms, were to be omitted or treated with restraint, and they were always to be appropriate, in the artist's words, to "... une proportion et une liaison de toutes les parties." This reduction of the portrait to its irreducibly classic statement was to be carried out, furthermore, in mathematically determined proportions.

Perhaps more important for the history of engraving, however, was Nanteuil's reinterpretation of the engraved line itself. He seems to have grasped at the outset that the problem lay in the effect of the engraved line itself, whether it was to have, as in the work of Mellan, a sculptural and ornamental character, or whether, as in the work of Morin, it was to be a characterless impression of light, shadow, and space. In the following, he summed up his solution: "Il faut fleuir les hachures selon les cavités, les convexités, les plis et les biais estu du sujet en les imaginant tant que la gravure le pourra permettre d'un seul point de vue." He determined, in other words, to combine the earlier interpretations by making his lines model surfaces as though the lines were slender shadows cast

upon the subject's irregular surfaces by a screen of parallel threads interspersed between the subject and the source of light. Thus he made his lines serve at one and the same time as contours and as light, as matter and as atmosphere, which is to say he made them the unobtrusive guidelines to a total visual effect. Lines composed his style, but seldom in art do we encounter a line so free from mannerisms. Both Abraham Bosse and John Evelyn describe and illustrate this serenely rational style of "perspective parallelism," to borrow the latter's charming term, and inasmuch as they were together in Paris with Nanteuil in 1651 to 1652, they may have had something to do with its origination. In any case, it was for line engraving the conclusively baroque solution. Nanteuil consolidated for portrait engraving its style of illusion.

The remarkable methodicalness with which Nanteuil solved the problem of illusionistic engraving and with which he pursued his art generally is everywhere apparent in his own literary remains, the Maximes. He says, to quote four of them: (IV) "On se rend bientôt habile quand on ne retombe pas souvent dans le même défaut." (VII) "On manque autant par défaut de méthode et de réflexion que par défaut de science." (XII) "Comme l'esprit est au-dessus du corps, l'effet est au-dessus de la manufature." (XXV) "Une véritable ressemblance frappe autant l'esprit que les yeux." Method, thought, effect; these words recur often and again. He also indicates in his writings how he received his patrons, how he charmed them with conversation the better to elicit from them the smile that revealed their natural selves to him, and how he carried the portrait from the first pastel sketch—"la supposition de l'effet"—to the engraved formalization.

Nanteuil's Maximes are very interesting for the development of French baroque art at mid-seventeenth century, although they have not yet received much scholarly attention. It would be worth knowing, for example, how far they reflected, and so how far his portraiture reflected, the impact of the publication in 1651 of du Fresne's version of Leonardo's Trattato.

For all that, Nanteuil's methodical intelligence was far from abstractly theoretical. His classic scheme of portraiture, his "perspective parallelism," his thoughtful maximes, his deliberate procedure: they may have been a response to the new formalism of Le Brun's era, but they speak with the naturalism and psychological intensity of the earlier baroque. His portraits tell us of

9 Quoted from Nanteuil's Maximes et Réflexions de R. Nanteuil sur la peinture et sur la gravure (XXVIII under painting) as they appear in Petitjean and Wickert, pp. 31-38. Bouvy, pp. 28-30 graphologically establishes the authenticity of the original manuscript, which is in the Marciana, Venice.
20 Loc. cit. (XVIII under engraving).

12 For the basic discussion of this see Bouvy, pp. 53-62.
13 Loc. cit. (all under painting).
ideals, but they also describe mortals. They appeared to be hardly varied emblems of suprapersonal meaning, but they also portrayed, and with positive vigor, the variety of humankind and human-kind’s passions.

Nanteuil’s methodicalness finally comes down to Nanteuil himself, to the man independent enough of personality and large enough of intellect to meet and understand the world he portrayed. Portly and affable host, family man and citizen of tout Paris, Doctor of Philosophy, disarming conversationalist, author, defender of his art as a liberal art, this independent gentleman artist, the greatest portrait engraver in France, “dessinateur et graveur ordinaire du roi,” was never a member of the Académie Royale.

For several years our generous donor has given talks about Nanteuil to Princeton seniors enrolled in the Department of Art and Archaeology’s seminar in the history and appreciation of prints. There can have been no more valuable instruction for young collectors. Mr. Gordon has had much to say about the lore of collecting, and has spoken of Nanteuil with the lively familiarity that is perhaps the exclusive, though infectious charm of the collector. More memorably instructive, however, is the life-enhancing respect one senses in his talks—of the collector for his art and, one imagines, of the artist for his collector. Indeed, it seems impossible to announce Mr. Gordon’s gift without asking him to write something about it, as he has so graciously done above.

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**Library Notes**

**THE BEATTY EXHIBITION**

An exhibition entitled “Selected Manuscripts from the Chester Beatty Library” was shown in the main exhibition gallery of Firestone Library from February 28 until May 19, 1967. This was the first exhibition in the United States to be devoted to a substantial portion of Sir Chester Beatty’s collection. On view were 116 exemplars of the collecting interests of Sir Chester ranging from papyri of the third century to a portion of a Buddhist sutra written in Nepal in 1821. There were manuscripts of the Koran and the Bible and of portions of them, Persian and Indian scientific and literary works, Turkish literary works, manuscripts of religious significance to Hindus, Sikhs and Buddhists written in northern India, Nepal, and Burma, Japanese tales and a variety of Chinese texts. Although we usually think of writing as a means of dispelling superstition, here were Koran rolls once worn as charms to protect the wearer and his property from evil spirits, and books recording the magic employed by a group of priests in southwest China and by the priests of the Batak people of Sumatra who believe that writing itself is a magical art.

In addition to a great variety of texts the exhibition displayed a large diversity of writing materials, such as papyrus, silver and copper plates, books of bark and of jade, and palm leaves in which the writing is incised with a pointed stylus and made legible by rubbing the leaf with charcoal and gum. The exhibition was also a display of many scripts including Kufic, Thuluth, Nasta’liq, Naskhi, the oldest known example of Maghribi, Lanna, and Boro-mat; a sixteenth century album of calligraphy made by the son of one of the seven master scribes of Turkey was shown.

The most striking aspect of the exhibition, however, was the wealth of illumination that greeted the visitor. Some of the paintings are still bound in the manuscripts, others have been detached and mounted separately. The intricate carpet pages of the Korans where gold predominates, the strong, brilliant colors of the Armenian, many of the Western, Persian, Turkish, and Indian, and all of the Nepalese, Siamese, Burmese, and Japanese manuscripts made for an exhibition that was visually exciting, attractive, and
of unusual interest to students of the art of the countries from which they came. Many of the paintings are among the finest examples of the schools which produced them.

The exhibition marked the beginning of a collaboration between Sir Chester, who was a student at Princeton in the same class as Robert Garrett, and the University whereby the resources of the Chester Beatty Library in Dublin will be made available to American scholars through a continuing series of public exhibitions and loans for research in the Library. Dr. Richard J. Hayes, Director of the National Library of Ireland and Honorary Librarian of the Chester Beatty Library, represented Sir Chester at the opening ceremonies and delivered an informal address on Sir Chester and his library which is printed elsewhere in this issue of the Chronicle.

A Catalogue of the exhibition was compiled for the opening and is available from the Library for $1.00.

ARCHIVES OF CHARLES SCRIBNER'S SONS

The archives of the distinguished publishing house of Charles Scribner's Sons are being presented to Princeton. Over a period of years they will become an integral part of the Library's manuscript collections, bringing a major addition in the field of English and American literature. Formal announcement of the firm's decision was made jointly on March 31, 1967, by President Goheen and Mr. Charles Scribner, Jr., Princeton Class of 1949, the sixth member of his family to serve as Scribner's president. The comprehensive Scribner archives, which reach back to the mid-nineteenth century when the firm "set out to originate works and to discover fresh talent," provide a decade-by-decade panorama of the literary history of the nineteenth and twentieth centuries. The records include files of correspondence with authors, as well as letterbooks documenting Scribner's early publishing activities. Many of the major English and American writers of the past century are represented, as well as the literary fads and fancies of the period.

Founded in 1846 by Charles Scribner and his partner, Isaac D. Baker, the House of Scribner was originally established in a brick building on the corner of Nassau Street and Park Row in what was then the center of the New York book trade. It is believed the first work to be published by the new firm was a theological treatise entitled "The Puritans and Their Principles" by Edwin Hall. The first Charles Scribner died in 1871 (his partner, Baker, had died in 1850) leaving three young sons: John Blair Scribner, Charles Scribner II and Arthur Hawley Scribner, all of whom were to carry on the family interest in the business. Charles and Arthur were graduated from Princeton with the Classes of 1875 and 1881, respectively, while John Blair, a member of the Class of 1872, who left Princeton in his freshman year to assist his father, was awarded an honorary degree in 1878, the year the firm changed its name to Charles Scribner's Sons. From the death of his older brother, John, in 1879 until 1928 Charles Scribner II served as president of the ever-growing firm. He turned over the presidency to his brother, Arthur H., who died in 1932 and was succeeded by
Charles Scribner III, a member of the Princeton Class of 1919, chief executive for two decades (1932-1952) and father of the firm's president today.

As a token of the materials which will eventually be available in the Princeton Library, Mr. Scribner personally presented on March 31, 1967, the firm's correspondence with F. Scott Fitzgerald. This file—in itself a notable "collection" of over a thousand items—begins with a letter addressed in 1919 to Charles Scribner II by the Irish writer Shane Leslie, recommending a manuscript by "a Princeton boy" whom Leslie describes as "an American Rupert Brooke." Correspondence concerning this manuscript which was published in 1920 under the Brookesian title This Side of Paradise, inaugurates the long sequence of letters exchanged through two decades between Scott Fitzgerald and Scribner's editor, Maxwell Perkins. Many of these letters, incidentally, have been published in another Scribner book, The Letters of F. Scott Fitzgerald (1963), edited by another "Princeton boy," Andrew Turnbull, Class of 1942.

At the presentation ceremony, Mr. Scribner remarked that his firm's decision to place the archives "in the lively, inquisitive, disinterting atmosphere of a great university" stemmed in large part from his family's long association with the University, which began with the matriculation with the Class of 1840 of his great-grandfather, the first Charles Scribner. "It is easy," Mr. Scribner said, "to name some of the obvious areas of research to which these archives may prove relevant: historical, biographical, bibliographical, critical. All of these areas represent important departments of knowledge. At the same time, I should like to imagine that buried in some of these letters there may be clues to unravelling a far more puzzling and I believe a far more important question, one that is not limited to any single department of knowledge, but which I am sure is fundamental to the purposes of all departments of knowledge. I am thinking of the mysterious gift of creativity. Why are certain men and women blessed (and sometimes cursed) with this gift? Because there are so many mysteries surrounding the nature of creative genius, we must not despair of learning more about it. It is our hope that these literary papers will not only provide material for specialized investigations, with intentionally limited objectives, but will also make contributions to scholarship which has been able to keep in focus the general human problem of how we can strengthen the mind and hand of creativity."

President Goheen, in accepting the Scribner Archives from Mr. Scribner and George McKay Schieffelin, Scribner's Executive Vice President and a grandson of Charles Scribner II, pointed out that "Scribners in every generation have served Princeton as trustees or as confidants and advisers of presidents and professors or as quiet but understanding and generous backers of all sorts of major enterprises."

"Your grandfather," he reminded Mr. Scribner, "founded the Princeton University Press, and your father for many years was the dedicated chairman of the governing board over which you now preside. The Library has the Scribner Room, several endowed book funds, and a fine Charles Lamb Collection, all contributed by Scribners. There is the Scribner Fellowship in English and there are two Bicentennial Preceptorships in English and one in Classics which we owe to members of your family, although characteristically only one of these bears the Scribner name. There has been in addition a remarkable interplay between the intellectual life of the University and that of the firm. It would require many pages to discuss the Princeton faculty authors published by Scribners, from the time the first Charles, Class of 1840, published the geographies of Arnold Guyot, on down to the monumental works in the history of science being published by the current Charles, Class of 1943, with Professor Charles Gillispie, as editor, or to trace relations with the Department of English from Henry van Dyke to Carlos Baker."

ZOLTÁN KODÁLY ON THE LIBRETTO OF BÉLA BARTÓK'S A KEKSAKÁLTOI HERCEG VÁRA

One of the masterpieces of twentieth century opera, now generally recognized as such after long neglect, is Béla Bartók's A kексakáltó herceg vára (Bluebeard's Castle), a setting of a one act poetic drama, in archaic Magyar folk style, by the Hungarian poet, writer, and film critic, Béla Balázs (pseudonym for Herbert Bauer, 1884-1949). Bartók composed the work in 1911 when he was thirty, but it was not performed until 1918. Performances were rare until after his death in 1945. Slowly it has reached the status of a classic, compared by some to Debussy's Pelléas et Mélisande, and is generally considered one of Bartók's most sensitive works, a blend of refined Hungarian folk song idiom with more than a tinge, at least in its harmonic structure and orchestral color, of the French impressionism that influenced some of Bartók's compositions at that time.
The music is a perfect setting of Baláz's heavily symbolic, allegorical fable, which bears scant resemblance to Perrault's familiar fairy tale but owes a little to Maeterlinck's Ariane et Barbe-Blanche. Radically, Baláz transformed Perrault's murderous Bluebeard into a tragic figure whose three former wives, representing the dawn, midday, and dim evening of his life, have been the source of beauty, his inspiration, riches, and power, but who are symbolically lost to him in all but memory, because of his fatal spiritual isolation. The poem is a dialogue between Bluebeard and Judith, his last and most beautiful wife, who came to him in the black, star-strewn night. Finally she too is lost, having opened, one by one, with Bluebeard's sad reluctance and final resignation, seven doors that briefly illuminate the murky castle and reveal Bluebeard's life and the secret places in his soul. In the darkest recesses, which deepen the shadows once more, are a still, white lake of tears, Bluebeard's sorrows; and, crowning all, the undying memory of his former wives. The last door closes, total darkness again invades the castle, and Bluebeard is alone forever, disappearing in never-ending night.

Some musicologists have written that Baláz intended, or apparently intended, the libretto for Bartók's friend and compatriot, Zoltán Kodály, and indicated there are various reasons given for Kodály's declining and Bartók's accepting it. None of them, as far as I have been able to discover, have quoted the authority of Baláz, Bartók, or Kodály. Hoping to settle the question, I wrote Zoltán Kodály. His wife Sarolta Kodály replied in a letter in English, dated February 2, 1967, a little more than a month before Dr. Kodály's death on March 6: 1

"... I asked my husband about the Baláz's libretto.

It is true that Baláz wrote it for my husband, but he somehow didn't feel a resonance in himself which would have made him able to do it. He thought that it was better if Bartók did it and handed over the libretto to Bartók. So, when the libretto appeared in print, Baláz dedicated it both to Béla Bartók and to Zoltán Kodály. ..."

I am grateful to Professor Alan S. Downer, Department of English, Princeton, and, through him, to Mr. László Kéry, Secretary, Magyar P. E. N. Club, Budapest, for information on Béla Baláz.

—ROBERT H. HANSMAN

1 Now in the Princeton University Library, the gift of Robert H. Hansman.

RECENT ACQUISITIONS—BOOKS

The following pages note significant additions to the Library's Department of Rare Books and Special Collections for the year ending April 30, 1967.


AERONAUTICA. Seven volumes in limited edition relating to or written by Richard E. Byrd, Amelia Earhart, Charles A. Lindbergh, and others. Gift of Bernhard K. Schaefer '20.

ALEXANDER, James (1691-1756) of New Jersey. Twenty-one printed items relating principally to the New Jersey Proprietary Councils from 1703 to 1749. Among the broadsides, pamphlets, and newspapers are Lewis Morris' "Some Observes on a Print, called, An Advertisement, said to be published by order of the Council of Proprietors, by John Wills," ca. 1703, which seems not to have been recorded in any standard bibliography of printed colonial Americana, and "General Instructions by the Surveyor General, to the Deputy Surveyors of the Western Division of New Jersey," 1747. Gift of Mrs. Walter K. Earle.


AMERICAN LITERATURE, twentieth century. One hundred and seventy-five volumes from the library of the late James Brownlee Rankin '23, including first editions of works by Faulkner, Cabell, Sherwood Anderson, O'Neill, and Wolfe. Gift of Mrs. Rankin.

BAERLE, KASPAR VAN. Marie de Medicis, Entrant dans Amsterdam. Amsterdam, 1638. Purchase.


BROWNE, SIR THOMAS. Five volumes by or relating to Sir Thomas Browne and his Religio Medici and Hydriotaphia, including Alexander Ross's Medicus Medicus. London, 1615. Gift of Jeremiah S. Finch in memory of Jeremiah Thomas Finch.

CARION, JOHANN. Chronicon Carionis Expositum et Actum... vogue ad Carolum Quintum Imperatorem a Phillipo Melanthonio & Casparo Pencero. Geneva, 1581. Gift of Charles A. McClintock '07.


CELLUS, ERHARDUS. Episcopatus Anglo-Titerbergicus: id est, Actus Admodum Solennis: quæ... Iacetbus... Rex Angliae... Tubingae, 1605. Purchase.


CLEMENTS, SAMUEL LANGHORNE. Forty-three printed items by or relating to the career of Mark Twain. Gift of Daniel Maggin.


DANCE OF DEATH. Les Simulachres & Historieres Faces de la Mort, autant Elegans que Pourtraictes, que Artificieusement Imaginées. Lyon, 1538. With forty-one woodcuts designed by Hans Holbein, The Younger, and executed by Hans Lützelburger. Acquired through the generosity of Christian A. Zabriskie.


France—History. More than three hundred and fifty volumes relating largely to the history of France and particularly to the period of the Revolution, with additional works concerning Canada, the history of science, voyages and travels, and political theory as well as books of American literary interest. From the Library of Gilbert Chinard.


Luther, Martin. More than one hundred printed works by Martin Luther or relating to him and the Reformation including a presentation copy of Biblia das ist die Gantz Heilige Schrift Deutsch, Wittenberg, 1535, bearing an inscription in Luther's autograph. Additional works containing Luther's writings are Philipp Melanchthon's Oratio Dicata ab ipso cum Decernetur Gradus Magisterii D. Andreae Wincero Vratisla, Wittenberg, 1535, and Duns, Joannes, Scotus' Quaestiones in Quattuor Libros Sententiarum, Pars III & IV, Nuremberg, 1481, and Quaestiones Quodlibetales, Nuremberg, 1481. Other important figures of the Reformation and its controversies represented here include Johann Dracowites, Johann Eck, Henry VIII, king of England, Pope Leo X, and John Wycliffe. Gift of Bernard K. Schaefler '30. [See Chronicle, XVII, No. 4 (Summer 1956), 265 for a description of an earlier gift of Luther tracts from Mr. Schaefler.]

Machen, Arthur. More than 380 items including first and subsequent notable editions of the author's works, critical and biographical appraisals, periodicals, pamphlets, photographs, and other related memorabilia from the collection of Joseph Kelly Vodrey '26, to which Mr. Vodrey has generously provided for the addition of the Nathan Van Patten Arthur Machen Collection of more than 200 pieces including first editions, photographs, and a variety of incidental publications and souvenirs of the novelist's career. [See Chronicle, XXVI, No. 2 (Winter 1965), 113.]


Nanteuil, Robert. A collection of 134 prints, mainly seventeenth and eighteenth century portrait engravings, chiefly the work of Robert Nanteuil but including work related to his school. For the Graphic Arts Collection. Gift of John Douglas Gordon '05 in memory of his wife, Janet Munday Gordon. An article by Mr. Gordon appears elsewhere in this issue of the Chronicle.

Nuix, Juan. Reflexiones Inparciales sobre la Humanidad de los Españoles en las Indias... Madrid, 1782. Purchase.


Poland and Lithuania—Law. Statut Wielkiego Księstwa Litewskiego... Wilna, 1714 [i.e. 1788], and a compend of Lithuanian laws and statutes, Wilna, 1788. Two volumes in one. Gift of Joseph D. Lieberman.


The Torch; A Journal of International Socialism. London, 1891-1896. Thirty-two numbers of a socialist-anarchist paper first published in June 1891 by Helen, Olivia, and Arthur Rossetti, the children of William Michael, brother of Christina Georgina and Dante Gabriel Rossetti. In format as well as in sub-title and imprint, The Torch varied during the course of its publication, and the numbering of its issues was erratic. Early numbers were produced by a gelatin copy process, but later editions were printed from hand-set type. The Princeton holdings of The Torch, lacking perhaps as many as twenty-three numbers, begin with the issue believed to be for September 1891 and conclude with that for December 1895, although the Rossettis continued to publish the paper at least as late as June 1896. Purchase.

Van Dyke, Henry. Fisherman's Luck. New York, 1899. With two letters and one postal card from Henry Van Dyke '73 to J. Lionberger Davis '00. Gift of Mr. Davis.

Victorian Bindings. Nearly two dozen volumes illustrating various nineteenth-century English and American binding materials and techniques. For the Robert F. Metzdorf Collection of Victorian Bookbindings. Gift of Mr. Metzdorf. And a salesman's dummy showing additional examples of the binder's craft. For the Metzdorf Collection. Gift of Condé Nast Publications.


*The Young Clerk’s Vade Mecum: Or, Compleat English Law-Tutor*. Belfast, 1763. With the signature of John Rhea, Princeton Class of 1780, on the title page, and an inscription by Matthew Rhea, a student at Princeton during the Revolution. Gift of McQuown Wright ’40.

—Paul Wagner

Friends of the Princeton University Library

**ANNUAL MEETING**

The annual meeting and dinner, attended by 222 Friends, guests, and members of the Library staff, were held at the Princeton Inn on Friday evening, May 5, 1967. Following dinner Robert H. Taylor, Chairman of the Council, presided at the annual business meeting.

He first made an announcement concerning the extension of the exhibition at Firestone Library, “Selected Manuscripts from the Chester Beatty Library.” The Chairman then made a few remarks about the 42nd annual undergraduate book collecting contest which was held this year in the Friends’ Room with Professor Willard Thorp and Mr. Gillett G. Griffin as judges. Several of the fifteen contestants were present at the dinner as guests of the Friends, and Mr. Taylor announced the names of the winners: Paul E. Shereh ’67, First Prize, “Edward Gordon Craig and the Theater”; Teri Noel Towe ’70, Second Prize, “Johann Sebastian Bach”; A. Willner Park ’68, Third Prize, “Trends in 20th Century Typography”; David P. Schumacher ’69, Fourth Prize, “Railroads and Trains”; Carlos F. Dabezies ’68, Honorable Mention, “Editions of José Hernandez’ Martín Fierro”; Jerome B. Neu ’67, Honorable Mention, “Footnotes to Plato.” The Chairman reminded the audience that since 1964 the Contest has been endowed from the estate of Elmer Adler, and the awards, ranging from seventy-five to twenty-five dollars, are now made as the Elmer Adler Undergraduate Book Collecting Prizes.

The list of Council members for the 1967-1970 term was presented by Professor Charles Ryskamp, Chairman of the Nominating Committee, and was unanimously elected by the members present.

The first Donald F. Hyde Award of Princeton University for Distinction in Book Collecting and Service to the Community of Scholars was then presented to Lessing J. Rosenwald. The Council of the Friends had discussed such an award at several meetings, and the President and Trustees of the University subsequently ap-
proved the idea and the designation. The award is designed to recognize the important contribution to the advancement of learning made by the distinguished private collector of books and manuscripts. Down through the ages, in manifestations as different as Renaissance prince or Thomas Jefferson, the collector has assembled and preserved the intellectual and artistic record of the past for the benefit of the future. With imagination, knowledge, and perseverance he has sought out and preserved records which might otherwise have been lost, he has helped define new fields of inquiry by the identification and organization of the materials for research, and the paths opened by his bibliographic scholarship have eased the explorations of the scholars who came after. At his best he has considered the private possession of great books a public trust and has opened his collections to scholars. All of the great research libraries of the world have at their core distinguished private collections which reflect the taste, the knowledge, and the generosity of those who assembled them. It is this kind of collector whom the Donald F. Hyde Award of Princeton University is designed to honor.

The award is a citation, appropriately printed and bound. It is signed by the President of the University and the Chairman of the Council of the Friends of the Princeton University Library. The award is made at such intervals as the Executive Committee of the Friends may determine, probably annually for the first few years. It will be presented at the appropriate annual meeting of the Friends of the Princeton University Library and the recipient will be expected to receive it in person. Selection of the recipients, subject to the approval of the Trustees of Princeton University, will be made by an anonymous jury of three appointed by the Executive Committee of the Friends. No member of the Council of the Friends may be a member of a jury while he holds office as a Council member. For the present the award will be limited to American collectors.

The members of the jury in making their selection will be guided primarily by the descriptive phrases in the name of the award: "for distinction in book collecting and service to the community of scholars." The following criteria will be considered, among others: (1) The collector has by and large accumulated his collection by purchases of individual items rather than the acquisition of entire libraries, though it should be recognized that many fine collections include some bulk purchases; (2) a collector who has penetrated new fields, rather than buying only in traditional fields, should merit special consideration; (3) the collector's willingness to make his collection available to scholars should be considered; (4) the collection should represent the buyer's own taste rather than be essentially the creation of a dealer or a librarian using the collector's money; (5) the award should not necessarily be given for a collection of great size and scope, since scholarly collecting with moderate means in a special area should also be rewarded.

Introducing the subject of the award at the meeting the Chairman pointed out the reasons for naming it after the late Donald F. Hyde: 'I wish to remind you that he was a good friend of this Library, as he was of so many others, in this country as well as in Britain. Indeed, he was a good friend of everyone connected with rare books; he rejoiced in his own collecting and its attendant activities and contacts. I remember the enthusiasm with which he once said to me: 'Book people are more fun than anyone else!'

'He was the only collector I can think of who carried devotion to his hobby into his professional life by undertaking what has become known as the Lewis and Clark case, and winning it against the Government.

"But it was not merely because of his achievements that we wished to name this prize for him: we wanted it to symbolize also his generosity, his insistence on the highest criteria, his interest in scholarship, and his understanding of the great accomplishments of the past."

At the conclusion of his remarks Mr. Taylor introduced Dean J. Douglas Brown, representing the President and Trustees, who made the presentation to Mr. Rosenwald. The following is a portion of his address:

"Of the criteria established for the guidance of the jury which selected tonight's recipient of the award the one he is most widely known for is 'willingness to make his collection available to scholars.' Indeed, he has achieved this to the fullest extent possible by giving his collection of books to the Library of Congress and his prints to the National Gallery of Art. He thus made the American people, in the words of the former Librarian of Congress, 'heirs to much of the most precious heritage of the past,' and he made this inheritance available to the worldwide community of scholars for study, and to the general public for its enrichment.

"The man we are honoring tonight has been associated with philanthropic and scholarly activities for many years. The Foundation he established donates to a broad field of activities chiefly in
the interests of health, welfare, humanities, education, and international affairs. Among the organizations he has served are the Jefferson Hospital of Philadelphia, The Institute for Advanced Study, whose library has benefited from his generosity, the American Council for Judaism and its Philanthropic Fund, the Community Chest of Philadelphia and Vicinity, The Philip H. and A.S.W. Rosenbach Foundation, the Print Council of America, and the Friends of the University of Pennsylvania Libraries. He is a member of the American Council of Learned Societies, the American Philosophical Society, the Wistar Society, the Philobiblon Club, the Grolier Club, and the American Antiquarian Society, and has been Honorary Consultant in Rare Books for the Library of Congress. He is a Knight First Class of the Royal Order of Vasa, a Benjamin Franklin Fellow of the Royal Society of Arts, and an Associate of the Blake Trust. The international respect which is reserved for him was matched last month by the people of his own city who presented The Philadelphia Award to him.

"I should now like to read the citation of our award. Lessing J. Rosenwald has been selected as the recipient of this award because he is one of the foremost living collectors of books and prints, because his taste and connoisseurship have resulted in two great collections which he has already donated to the Library of Congress and the National Gallery of Art, because his impeccable standards have never been lowered in his persistent search for the best, because the scope of his collecting has embraced the arts of the book throughout eight centuries, because through his study and intimate knowledge he has become a scholar in his own right, because he has shared that knowledge with others as generously as he has placed his books at their disposal, because he has remained dedicated to the high purpose of the seeker after knowledge."

After the reading of the citation and the presentation of it to Mr. Rosenwald the latter made a brief speech of acceptance. The Chairman then introduced the speaker of the evening, Mr. A. Hyatt Mayor, formerly Curator of Prints at the Metropolitan Museum of Art. In his inimitably delightful style Mr. Mayor spoke, with slides, about illustrations in books and about prints, a subject especially pertinent to the preceding events. He concluded his talk with an illustration from Rembrandt's work to show the necessity a professional feels for throwing away something fine in order to achieve something better.

THE COUNCIL

At the annual meeting the following were elected members of the Council for the 1967-1970 term: Gerald Eades Bentley, John R. B. Brett-Smith, Peter H. B. Frelinghuysen '38, Sinclair Hamilton '06, Richard M. Huber '45, Mrs. Gerard B. Lambert, Rensselaer W. Lee '20, Dean Mathey '12, Ernest C. Savage '19, Willard Thorp, and William D. Wright '34.

At the afternoon meeting of the Council Mr. Huber read a letter from Mrs. Delio Cantimori of Florence, Italy, which was a reply to a membership drive letter sent to her late husband. In her letter Mrs. Cantimori stated that she was making a donation to the Friends as a gesture of appreciation of courtesies extended to her husband by the Library when he was at the Institute for Advanced Study.

Mr. Dix announced that a bequest of five thousand dollars had been made to the Friends by the late Mr. George A. Vondermuhll of the Class of 1904.

NEW YORK DINNER

More than seventy members and guests of the Friends attended a subscription dinner at the Princeton Club of New York on Wednesday evening, March 15, 1967. The talk delivered by Nathaniel Burt at the dinner is published in this issue of the Chronicle. To illustrate Mr. Burt's talk, the Princeton Library in New York opened that evening an exhibit of manuscripts, books, and photographs of imaginative writers who have lived in the town of Princeton.

THE CHRONICLE

Beginning with the next issue of the Chronicle, Vol. XXIX, No. 1 (Autumn, 1967) the annual subscription will be five dollars and the price of single numbers $1.75.
FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

The Friends of the Princeton University Library, founded in 1930, is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

Membership is open to those subscribing annually seven dollars and fifty cents or more. Students may join for three dollars and seventy-five cents. Checks payable to Princeton University should be addressed to the Treasurer.

Members receive The Princeton University Library Chronicle and publications issued by the Friends, and are invited to participate in meetings and to attend special lectures and exhibitions.

The Council

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311 Lake Drive, Princeton, New Jersey

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Chairmen will welcome inquiries and suggestions.